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BEST OF THE MUSIC SCENE IN REVIEW

1971 YEARBOOK

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BEATLES

CHICAGO

SANTANA

MELANIE

ELTON JOHN

FREDA PAYNE

ERIC BURDON

JAMES TAYLOR

NEIL DIAMOND

JIMI HENDRIX

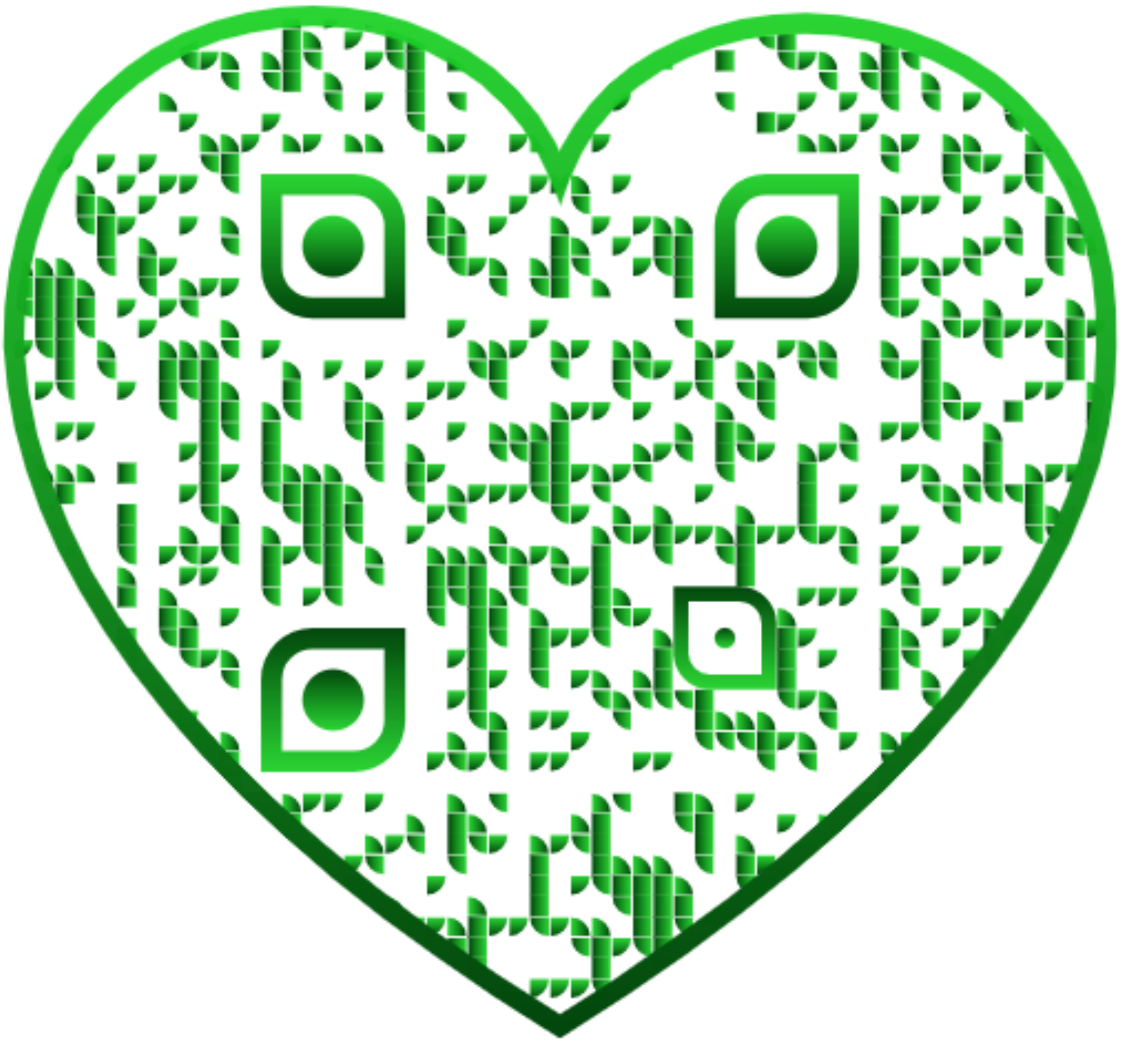
ROLLING STONES

GRAND FUNK RAILROAD

CREEDENCE CLEARWATER REVIVAL

LYRICS OF THE TOP SONGS OF THE YEAR

RECORD REVIEW OF THE YEAR



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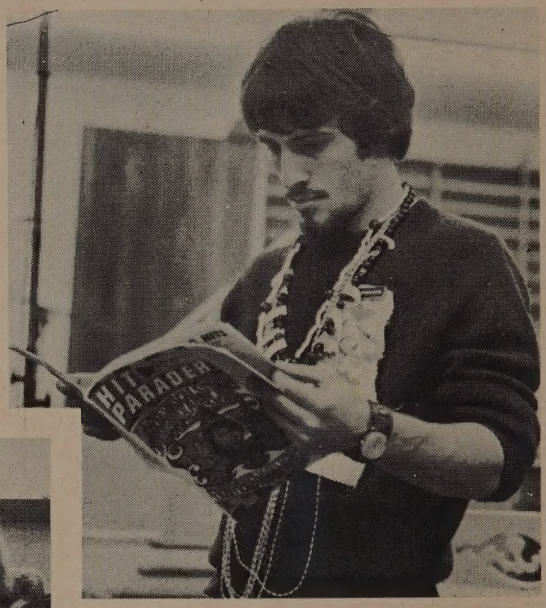

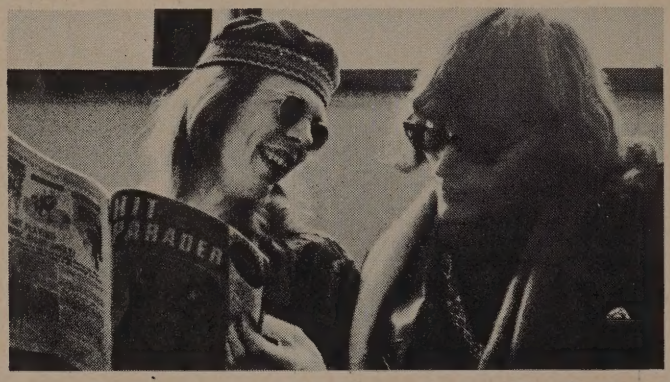

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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PATRICK MASULLI
executive editor

IAN DOVE
editor

MADELYN FISHER
art director

ART STAFF
Janice Graboski
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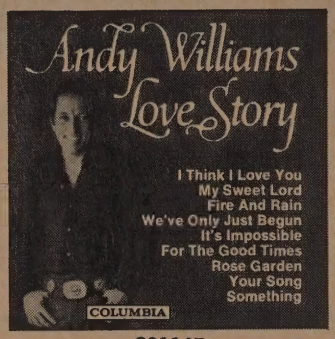

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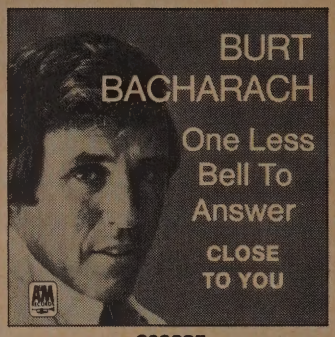

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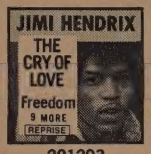

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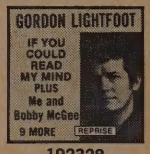

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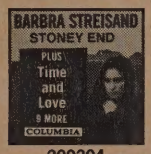

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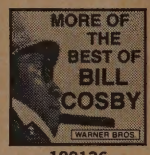

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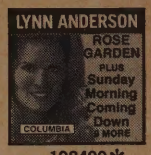

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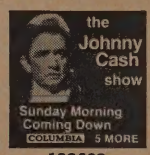

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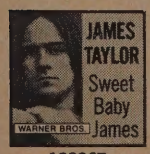

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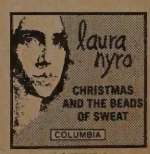

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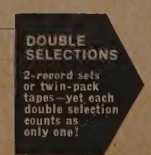

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* Selections marked with a star are not available in reel tapes

BEATLEMANIA IS STILL WITH US

The Beatles when the mania started

You have to look back to January 1964.

That's when Beatlemania first began in America, when John, Paul, George and Ringo, relaxing in the George Cinq hotel in Paris (after a tremendously successful series of concerts in France) first heard from manager Brian Epstein that an American tour was finally set.

Capitol had a Beatles single "I Want To Hold Your Hand" ready for release...and also a mountain of press clippings about something called Beatlemania that was breaking out all over Europe.

The company got to work and invited John, Paul, George and Ringo over for the usual promotion tour that a brand new group with potential gets. Jack Paar had his television show then and agreed to let the group perform. Ed Sullivan was also tapped – also agreed.

Capitol brought out the single, the Beatles plugged it and it worked. Ten days after release "I Want To Hold Your Hand" was No. 45 in the Top 100 singles. Capitol shipped 694,000 out of their factories and New York alone, heavily saturated with Beatle propaganda, took 294,000 of these.

Beatlemania had started and these kind of extravagant sales figures are still with us, right into the *Trendy Seventies*. The Beatles have matured into artists rather than pop creations and sparked off a whole new world of music for everybody.

The Beatles when they were the Mop Tops

And despite Paul McCartney's decision it doesn't look like stopping.

Consider these figures for May 1970 when the Beatles' film, and album, "Let It Be", was premiered and went on general release.

In 13 days, 3,200,000 copies of the album were sent out to the shops to cater for the demand. And the album went right into the LP charts at No. 2 from nowhere. Meanwhile Paul's own album his *all-my-own-work* effort was sitting on top of the charts with a very healthy two million sale.

Allen Klein, business manager for Beatle company Apple, who revealed these figures, said at the time that "Let It Be" was the fourth biggest selling Beatle album.

No. 1 in the All Time Beatle Hit Parade is:

"Abbey Road" -- about five million of this controversial album have been sold.

Next comes "Meet The Beatles" which has sold 4,300,000 copies and was the first album released by the group in America. Now this album sold 3,650,000 copies (according to Capitol) between January 1964, when it was released, and the end of March 1964, which makes it the FASTEST selling Beatle album. Also "Meet The Beatles" was the first sign of something really extraordinary happening -- in that short period of time in 1964 this album outsold the "Hold Your Hand" single which could only rack up sales figures of 3,400,000. For an album to outsell a single in those days -- when the record industry was geared to singles selling -- was unheard of.

The "Hey Jude" album is the third biggest Beatle seller, said Klein, with 3,300,000 copies. And in fifth place, right behind "Let It Be" is good old "Sgt. Pepper" which has sales figures of 2,700,000 and are generally regarded as the most successful Beatles albums -- at least it's the first one that comes to mind when you ask people what the biggest Beatle album is. But don't despair -- "Sgt. Pepper" still marches along to the tune of 50,000 copies a month over the counters.

Some other random sales figures for Beatles albums given out by Allen Klein:

"A Hard Day's Night" (2,500,000) "Help" (1,500,000), "Rubber Soul" (2,500,000), "Yesterday and Today" (1,100,000), "Revolver" (1,500,000), "Magical Mystery Tour" (2,000,000), The White LP (2,200,000), "Yellow Submarine" (700,000).

Top seller in the singles field for the Beatles is "Hey Jude" followed by "I Want To Hold Your Hand," "Let It Be" and "Something."

Klein reckons that the increased sales of the very latest Beatle albums is due to the fact that they have streamlined the selling procedures, can take bigger risks because the Beatles themselves own Apple Records and can afford to take these risks. And it is strange but true that some Beatles singles didn't ever make that magical million figure where a record company gives you a Gold Disc. For instance "Lady Madonna," "And I Love You," "Ticket To Ride," "Nowhere Man" all just missed the million when everything was counted up finally.

But with the Beatles getting material out together and se-

parately, these are great times for the Beatle fan – consider the fact that in the last 12 months or so the Beatles themselves have put out five singles and three albums.

That is increased productivity from a group which used to concentrate on getting two albums a year into the shops because they didn't want to overload the market.

Or maybe they remembered 1964 when it all broke loose and everybody had their own Beatle album.

Actually although "I Want To Hold Your Hand" was the real start of the Beatle boom, there had been material from the group available to anybody hip enough to spot trends and influence people. "She Loves You" was released some months before January 1964 on the Swan label in America and around the same time Vee Jay released "Please Please Me" out of Chicago.

But they sank without trace.

So when Capitol came out with their blockbuster – which they announced as the fastest breaking single ever, faster, would you believe, than "16 Tons" by Tennessee Ernie Ford, faster than "Tom Dooley" by the Kingston Trio even – both Swan and Vee Jay started to work like mad on their Beatles material.

And by March 1964, – March 14 to be exact – Billboard's Top 100 singles chart had an historic look about it with the Beatles right in there at No. 1, No. 2 and No. 3. Capitol, Swan and Vee Jay.

March 28 and history repeated itself and then some – the Beatles occupied the first four positions on the chart and had ten singles listed. Two of these singles were imported across the Canadian border in such numbers to place them high in the chart. The following week, 12 Beatles singles were in the Top 100 and in Canada the situation was even more incredible with the Beatles taking nine places out of the Top 10 there.

However the peak was reached in the last week in March when John, Paul, George and Ringo were Nos. 1 to 5 inclusive in the Top 100.

The new Capitol single, "Can't Buy Me Love" went into the Hot 100 at No. 27 – then a miracle feat – and the company claimed sales of 940,225 on the very first day!

Some statisticians got to work and estimated that in Febuary that year only Elvis Presley and the Four Seasons managed to hold on. The Beatles accounted for 60 percent of all the singles sold in America.

And it all happened in three months: the days that saw the first Beatle wigs, Beatle hair cuts, various disc jockeys announcing themselves as the fifth Beatle, Ed Sullivan booking them for three straight Sundays ...and talk of the Liverpool Sound.

The English group invasion was on...and carries on to this day with the Claptons, Zeppelins, Cockers.

But in April 1964 it was all set for the second stage of the invasion. April 4 saw a single called "Not Fade Away" released in America.

By the Rolling Stones ☐Ian Dove

The Beatles when they were the Fab Four

RINGO IN NASHVILLE

With The Beatles' Nashville Cat

Pete Drake appears to be the Beatles' house trained Nashville cat. Ringo Starr arrived in Nasville a couple of months ago with Pete producing and playing. Pete also packed his steel guitar and flew into London at the request of George Harrison to work on George's own solo album.

Pete arranged the Nashville visit for Ringo -- he recorded at the Music City Recorders Studio Inc. there and stayed, holed away, at the Ramada Inn rarely venturing forth apart from going to the studio.

There was one trip, 20 miles out of Nashville to Mount Juliet to visit the farm owned by Nashville group, Mother Earth, all 655 acres of it including a creek -- crik -- and a small herd of Black Angus cattle.

Ringo did a photo session there for the cover of his country music album, running and jumping about and professing a fear of snakes that he thought might be lurking in the long grass.

Ringo kept to his hotel room, meals brought in, a preference for cheese sandwiches over hamburgers, listening to tapes of the material for the album provided, again,

by Pete. Pete also dealt with any fan enthusiasm that cropped up during Ringo's visit. This was a working visit for Mr. Starr, no distractions. Not even when a local disc jockey threatened Pete with: "If my kids don't come to this session -- I'm not gonna play any of your records on my show." Pete also has his own Nashville - based record label, Stop Records.

To stop any signs of emotional behavior on the part of Ringo enthusiasts, Pete arranged for the plane arriving at Nashville's airport to taxi to the far part of the airfield where a chauffeur driven car took him to the hotel.

Why Pete Drake?

Probably because Pete is one of the few -- and the first -- country musicians to realize the need for a cross over between all types of music and particularly between country and present day rock.

Said Pete: "I guess I've got a freedom of attitude that makes it possible for me to work with such a variety of artists in a variety of ways. I was very happy to get the job producing Ringo's album -- there are really no boundaries in music. The only thing that matters is the quality of the performance."

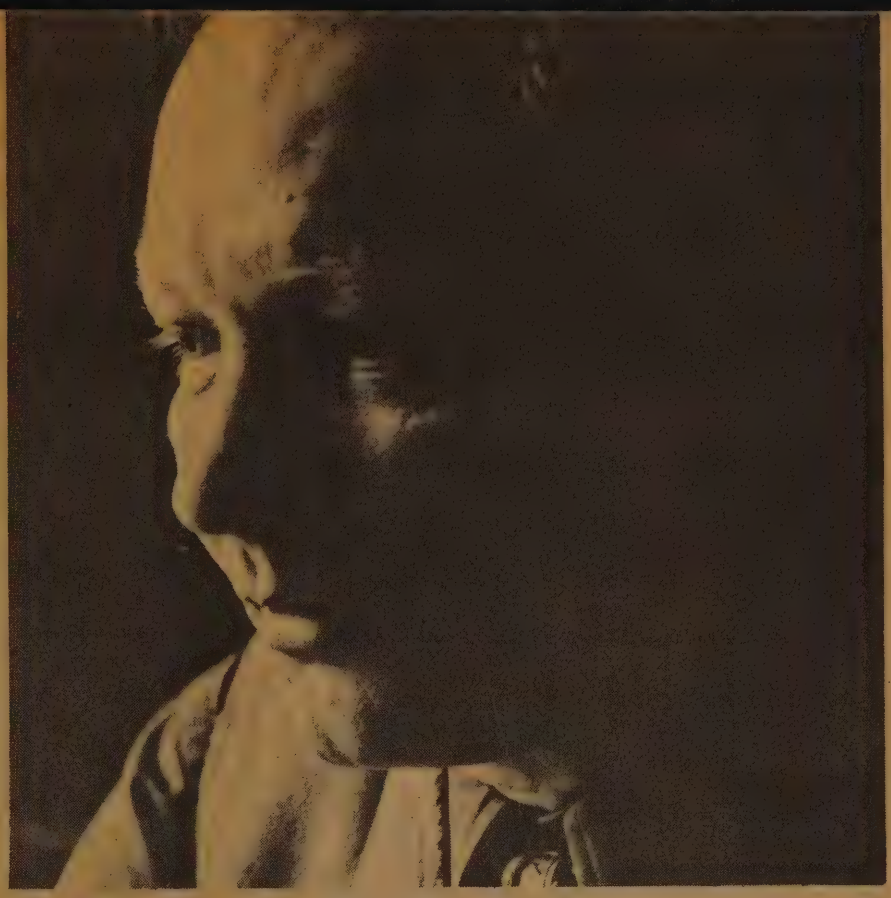
Apart from his own group, Pete is one of Nashville's busiest session men. Consider his credits: he worked on the celebrated Bob Dylan 'country' albums, "Nashville Skyline," "John Wesley Harding" and "Self Portrait." Every Elvis Presley session for the past three years has had the distinctive sound of Pete's steel guitar and also the sound track for a couple of Presley movies. Joan Baez used Pete for her Nashville albums -- the last three of them. Now there's Harrison and Starr.

"We took three days -- six sessions in all -- to complete Ringo's album," Pete commented. "First of all I got a call from George Harrison, I think he got my name from Bob Dylan, and went to England to work on George's LP. While I was there I got talking to Ringo and he said he wanted to do a country album.

"At first Ringo wanted me to stay on and work in London, or at least come back and do the job. But he wanted to book a month of studio time to do it and it was impossible for me to take so much time away from Nashville because of my other dates and my group and record label.

"So I said that Ringo should come and do the job in Nashville. Besides a month to complete the album was ridiculous -- I bet Ringo that we could do it in a few days and although there was complete disbelief on his face when I told him, he said he'd give it a try.

"I booked the musicians on the sessions and found that Ringo is very aware of the session scene in Nashville. Most of the guys were known and admired by him. I played pedal steel guitar, Buddy Herman and D.J. Fontana were on drums -- Fontana was with Presley in the early days and still works with him. Scotty Moore, another Presley man, is one of the owners of the studio.



PETE DRAKE -- arranged the sessions in Nashville for Mr. Starr

"We had Junior Huskey, bass, Charlie Daniels, Jerry Kennedy, Jerry Shook, Dave Kirby, and Jerry Reed all on guitars. Bill Keith took care of the dobro and steel guitar sounds, Jim Buchanan and Shorty Lavender were on fiddles and George Richey, piano.

"Everybody was a little nervous at the first session because there were about 17 musicians all present. Ringo had his lead sheet in his hand and I noticed he was trembling a little -- maybe he wasn't used to the way we hook it in Nashville on a recording session. But this cleared up quickly when we got down to playing.

"I suggested the music that we could use on the album and this was either rejected or got the okay from Ringo. Sorrels Pickard, Chuck Howard, Larry Kingston and Pete Maverick played the stuff for Ringo, got it down on tape. Sorrels has four numbers on the album and got himself a recording contract with Apple Records because Ringo was so impressed by him.

"All the material is country flavored -- there's one nice one called 'Fastest Growing Heartache In The West' Ringo turned in a couple of numbers himself, 'Nashville Freakout' and 'Coochy Coochy (Coo)' All the songs are published in Window Music Company's catalogue in America with Ringo getting the overseas rights for his newly organized music publishing firm.

"When Ringo took the tapes back to London and when he got back I received phone calls from the Beatles, Apple and Capitol Records -- all raving about them, particularly that the whole thing was wrapped up in three days of recording time. I guess we are used to working quickly here -- I reckon I spend around 2500 hours a year in the studio doing session work."

Pete also works with his own group the Mavericks, doing live gigs at the weekend. "Actually going on the road is one way I get some rest. We may travel a 1000 miles by bus to a date and that way I'm sure of getting at least six hours' sleep each way. But one interesting thing about my live dates is that, although we do a pure country show, I now see a smattering of rock oriented people in the crowd. I hate to hear them being called hippies because I don't think of them in such narrow terms. I think they come to see me due to the publicity over the Harrison and Ringo albums. My act hasn't changed at all but I'm getting recognition in other areas of music.

"I'm happy to see this change taking place. Music has been too categorized for my taste. Every type of music has something to offer and I don't think people should reject an entire sound." ☐Frank Simpson

album or single with the Beatles?

Answer No.

Question Is this album a rest away from Beatles, or start of solo career?

Answer Time will tell.
Being a solo album means it's "the start of a solo career". . . and not being done with the Beatles means it's a rest.
So it's both.

Question Have you any plans for live appearances?

Answer No.

Question Is your break with the Beatles, temporary or permanent due to personal differences, or musical ones?

Answer Personal differences, Business differences, Musical differences, but most of all because I have a better time with my family.
Temporary or permanent?
I don't know.

Question Do you foresee a time when Lennon - McCartney becomes an active songwriting partnership again?

Answer No.

Question What do you feel about
John's peace effort?
The Plastic Ono Band?
Giving back the M.B.E.?
Yoko's influence?
Yoko?

Answer I love John, and respect what he does — it doesn't give *me* any pleasure.

Question Have you plans to produce any other artists?

Answer No.

Question Were any of the songs on the album originally written with the Beatles in mind?

Answer The older ones were. Junk was intended for Abbey Road, but something happened. Teddy Boy was for "Get Back" but something happened.

Question Were you pleased with Abbey Road? Was it musically restricting?

Answer It was a good album (No. 1 for a long time.)

Question What is your relationship with Klein?

Answer It isn't.
I am not in contact with him, and he does not represent me in ANY way.

Question What is your relationship with Apple?

Answer It is the office of a company which I own with the other 3 Beatles.
I don't go there because I don't like offices or business especially when I'm on a holiday.

Question Have you any plans to set up an independent production company?

Answer McCartney Productions.

Question What sort of music has influenced you on this album?

Answer Light and loose.

Question Are you writing more prolifically now? Or less so?

Answer About the same. I have a queue waiting to be recorded.

Question What are your plans now? A holiday? A musical? A movie? Retirement?

Answer My only plan is to grow up. □

"RIGHT ON" Section

RIGHT ON is the television show. Devoted to the music scene today. The whole music scene. It can have Soul Brother No. 1 James Brown being frantic one week – Tiny Tim doing his thing the next.

RIGHT ON is in over 80 markets around the country. Weekly. It keeps contemporary – both eyes on what's happening in music from heavy to soul. It puts the program in many hands who act as hosts. These are music people, deeply involved and committed as performers, whether it's Melanie, beautifully abstract, or Jerry Butler, being cool, or the Cowsills.

RIGHT ON has had Richie Havens and Andy Kim, Genya Ravan and Grassroots, Oliver and Kenny Rodgers, Eric Burdon and the Chambers Brothers, Frankie Avalon and Sam Moore. It's the live cross section that matters to the program – the cross section of music today. That's what keeps them, the artists, and the whole show moving.

RIGHT ON

(The following pages pay tribute to the performers on RIGHT ON. Just some of them. We don't have space for the whole world of rock-soul music on the show.)

The MELANIE Interview

HP: Can you give me some biographical information? Where were you born?

M: I was born in Astoria, New York, February 3, 1947. I can remember from about four years old, living in this little apartment building in Astoria with my uncle, my grandmother, my mother and my father, other people. We all lived in the same little apartment, and I had a little cot that was in the living room that folded up in the day. I always wanted my own room and never had it. The reason I'm getting into this is because I just went to Astoria, where I remember all this. I didn't even remember that I slept on a cot when I was little. And that's where I had my attack of tonsilitis, and I remember being rushed to the hospital in the middle of the night with tonsilitis and adenoid trouble. I had my adenoids removed in Astoria....

Then we moved to Bayside. You know where Bayside is? Around Great Neck and Little Neck. Then my father left my mother, and we lived there for about three years, I guess, and we moved to New Jersey with my father, and my father left my mother again. He left her for the last time in...Oh, no, it's final now; they made the last step. But we're all friends. My uncle is a singer; he lived in that apartment when I was little and we all used to sing together. He and my mother taught me to play the ukelele, baritone ukelele.

HP: How big is a baritone ukelele?

M: It's a little smaller than a guitar, but it has four strings. It looks more like a guitar than a ukelele. In fact, it was a monster instrument for me when I was little, cause it's really big. I learned to play when I was about four, I guess. There was always a lot of singing going around, because my uncle sang folk mu-

MELANIE – moods and faces

sic and played a lot of folk records and my mother sang jazz and blues.

HP: Professionally?

M: She never made a record, but she used to sing in clubs.

HP: When did you start thinking of singing as a career?

M: Even when I wasn't singing for a living, I always thought that this is what I was doing...for a living. But I started recording about four years ago, on Columbia Records.

HP: Was anything released on Columbia?

M: The single "Beautiful People" was released on Columbia. It was really going well, like for the first week. Everybody was getting response to it, they were playing it on underground stations and a lot of areas went on it, and I thought I was gonna be a star, cause this was the first time I had ever made a record. It was an audition session, it wasn't a regular session. It was like if they liked it, they would sign me up. And so they liked it. And just the fact that they signed me up, on Columbia Records, everybody at home was so impressed because Columbia has such a big-sounding name, and when you have nothing to do with the record business you don't realize that that doesn't mean anything at all, less than not anything. And, well, I wasn't a star.

I sang at Clive Davis' housewarming party. (President of Columbia Records.) I thought that that's it, I had arrived, because I was invited to sing at a party by Clive Davis, and Tony Bennett was there, and I figured, what else do you have to do in life except sing at a party where Tony Bennett is? He was the first person I had ever met that was famous, so I thought that was all I had to do. But everything just flopped and nothing happened, and they didn't want to make an album with me, so I left. They weren't too reluctant to let me go. But then Peter (Schekeryk) and I were wandering around on the streets, looking for labels, and we found Bob Reno, I think it was, first. I think we signed through publishing first, with Bob Reno. He was interested in my writing, and we worked out that I was signed as a recording artist as well. But it also had a lot to do with Neil Bogart.

It was really incredible when you think that I was absolutely nothing. I mean, very nothing, because at that time I think everybody was afraid that the girl thing had just died out. It was a strange thing that was happening. People were thinking in terms of fads. One little fad would go on, and then, that isn't happening any more. And it was the time when everybody figured that the girls aren't doing things any more, so we're not going to push girls any more. It was like I had come at the wrong time, a little after the whole thing.

It was really incredible how nice everybody was here. They sent me on trips to Europe to broaden my mind. And it was always like home here, it really was. And truthfully, it doesn't feel any different now than it did then, except that I can have what I like on my album covers now.

HP: You couldn't before?

M: Well, I didn't want to be pushy?

HP: When did you start writing songs?

M: I started writing songs when I was little also, really dumb little songs, but I wrote them anyway, kind of imitations of what my mother and my uncle sang. And I suppose the songs I sing now I started when I was about fifteen or sixteen.

HP: Who influenced your writing, besides your parents?

M: The records I listened to, I suppose, in a way. Billie Holliday. Old folk singers. We had Library of Congress records in our house. I can't remember who the people were who sang the songs, but they were these people they would find in the Ozarks and then get them to the Library and record them. I guess anything I was in contact with influenced me. Lotta Lenya, Kurt Weill and Bertolt Brecht, **Threepenny Opera, Mahagonny.** There was a time, I guess I was about fourteen, when the **Threepenny Opera** was really my favorite. I used to listen to it a lot. "Pirate Jenny...." Now I think the Incredible String Band. "Peace Will Come" reminds me of, like, commercial Incredible String Band. I think maybe it's the little penny whistle. It's only after I listened to it that it reminded me of them.

HP: Why do you think you caught on so much more quickly in Europe than in America?

M: It was a strange thing. My record was released here, and they got calls right away from Europe, who is she? First they didn't think I was American, they thought I was some European from somewhere. I really don't know, because I don't have a European background. Maybe my Lotta Lenya records did that....New York...People in New York are more passionate than anywhere else in the coun-

MELANIE -- with the Ed Hawkins Singers.

try. This east coast, really. Like look at the group music that was coming out of California; it was all nice and interesting, but it wasn't really sweaty passion, you know. New York has a way of really bringing out...misery. And strong feelings. Really it does. You know, extreme loneliness and extreme feelings. Maybe that's why. My grandmother was Italian and my father was Ukranian, but I wasn't really exposed to all that much.

HP: Are your songs autobiographical?

M: Sometimes a line will come out of something that really happened or that I really feel, and then the rest will grow out of something that didn't happen.

HP: Many of your songs seem to be about personal relationships that don't work out, or communication that doesn't get made. Why is that?

M: That's on my first album.

HP: No, on the other ones, too..I mean the ones that have to do with individual people.

M: Well,, those are the experiences that move you to write a song....I've had a hard time with individual relationships. I think everybody in this business does. The sign of Aquarius is that. It's true, it's supposed to be their trait, they have an easier time communicating with large masses of people than they do with individuals.

HP: You're really into astrology? What good does it do you?

M: It's just sort of a guide. I have an astrologer, and I don't get daily word on what to do or anything like that. Just to get your chart is to know yourself a little more. Maybe you knew all those things before, but they'll just bring it out so you can see it. I'm sure you know about the idea that when people are really following astrology you don't think: oh my God, that's going to happen to me at a certain time. It's just a tendency that that sort of thing might happen. It might be nice to know that there is a tendency for you to be careless in September, so that you can guard yourself a little more. There's something to it; there has to be.

I was really led to this astrologer in a strange way, too. I was in a really bad way; I wasn't writing anything and I was in one of those times when everything was flat and I didn't feel like anything was going to happen. I'm not talking about record things, I was just sort of in a dry time.. And I was talking to Bob Reno at Vanguard. He's a very businesslike sort of person and you just wouldn't imagine him to advise an astrologer to you. He said, you've got to write to this man in Italy, and I said all right. So he gave me his address and I wrote my birth information down and I was going to send it to him. Weeks passed by and I never sent it out, and all kinds of little strange things happened, like I had written down the wrong birth time. I didn't realize it until I was reading it over. It was really a good thing I didn't send that out.

Weeks and weeks went by before I ever sent this out, and the reason I sent it out finally was that my arranger was writing to the same astrologer, and Bob Reno and this guy don't even know each other. It was such a strange thing that this arranger that I had just started working with was writing to the same man.

And I'll tell you something. Since I've been doing this meditation that the man's given me, there is some strange energy following me around! I'm not kidding you. I've really got this strange kind of positive energy with me.

HP: What kind of meditation?

M: I just meditate on symbols, and there are some...I suppose they're poems that he sent me to read, think about. There's something really there, really. It's fantastic.

HP: Besides astrology, are you into any other kind of religion?

M: I'm guided by something. I sometimes think it's this and I sometimes think it's that, but I'm not into any one particular thing. I used to be one of those people who sort of went around sampling religions. But it's something you really have to make up for yourself as you go along. I'm inspired I think by Meher Baba. I love Meher Baba.

HP: How did you get interested in him?

M: I was at a press party in California in the early times when I was first starting, and there was a guy there - in fact, he's one of the people from the Firesign Theater. He had this button on. It was a terrible party and I was really scared. It was so frightening, you know, those parties where they sort of set you up in a hotel room and put all these things around you and say: Here, Melanie, play songs for the nice people and just be yourself, do the things you'd normally do. I'd normally run out of this room! Anyway, it was a really scary party, and this guy was very friendly, very warm. He didn't say anything to me, but I just gravitated toward him constantly. Every time there was a lull I'd sort of walk over to him, and I looked at his button and said "Who's that?" and he said "Meher Baba".

HP: He was wearing a picture?

M: He was wearing this little button. I didn't wear mine today for some reason. It was a little button, and this man smiling like this (attitude of prayer). I was just looking at it, it was just fascinating to me, such a happy little thing to wear, and so he gave it to me at the end of the party, and I wore it all the time. And people would ask me, "who's that?" and I would say "Mayor Baba,, some mayor of somewhere." I had no idea who he was, no idea whatsoever. But somehow I was led to it. I found out more and more about it as I went along. There's a big society for Avatar Meher Baba, they're all over, and there's one in New York City. This woman called me up and she told me she wants to take Meher Baba out of the freak category. They want to give him a new image. They want me to do a radio interview or something about it. But the thing is, I really have nothing to say except that I have a good feeling about him, and I was led to him for some reason, and that I have a feeling of love. I always feel that people want me to go into some kind of explanation about what is Meher Baba. I really don't know what he does for other people, but I know what he does for me. I found it, and if other people find it, well, fine. If they don't, well, this wasn't meant for them. They may find somebody else or something else or nothing else. Or maybe they'll find a nice song to sing.

HP: How do you feel you relate to your audience? You were talking before about relating to individuals being different from relating to a group.

M: When a concert is going over well, or even if it's not going over well, there's a giant feeling coming from a group of people that doesn't come from an individual. It's spiritual, that's what it is. After a good performance I feel like I suppose another person might feel after they've been to church, if they really believe in that church. I feel cleansed. And that's why it's so important to me to make it good.

HP: Carnegie Hall must have been like that.

M: Oh, it was really nice! It was such a fantastic thing for something like that to happen. (Several hundred of the audience poured gently onstage toward the end of the concert.)

HP: Does that happen often?

M: Since then it's happened often, but before that it didn't. It was the first time. That was really nice. We're gonna have another concert at Carnegie Hall, October 23. I think of it as being a kind of reunion. I was afraid to do it again. It was so soon from the last one; I just have a couple of new songs. You see, they booked the date without me knowing it and then said, we've got Carnegie Hall, but if you don't want to do it, we can get it for somebody else. That was after it appeared in the New York **Times.** But that's not why I'm doing it. I really think I'm gonna like doing it again. New York is really...New York and the south, they're spiritual places; they're places where there's some kind of extra energy. And it's really the location. I could have this great week, and if I was plopped all of a sudden in Los Angeles, the whole thing could be turned around. There is just something horrible about Los Angeles. There's something bad in the air, bad vibrations, bad whatever you want to call it. And there's something lacking in other places. But the east coast is really the place, for me. There's something really happening on the east coast, and I feel it when I go down south. I'm afraid of the south, by the way. There's something in the air there, something in the atmosphere, you know, aside from the political thing. The people are really very open; it's such a sad thing that they can't be more broadminded. They extend themselves to you, up to a point, and then it's all over. And that's what frightens me.

HP: Are you saying that as a performer, or just as a person?

M: As a person. As an audience, they're probably more enthusiastic, more uninhibited. Just to jump up and say "Keep goin', girl!" or something. But it's not as moving as if something like that happens in New York, because you know that something's been done for that to happen in New York. New York is my favorite place in the whole world. New York, and second, Philadelphia.

HP: Philadelphia? Why Philadelphia?

M: I suppose that's where I did my first college concert, and I had a very good experience there. And every experience I had in Philadelphia has been good. I also went to the Main Point; it's the only club I'll do in the whole United States. It used to be a very good listening club, and the people around it are good. It used to be a Quaker meeting house or something. The Troubador in Los Angeles is such a terrible place. I really don't like California. I like looking at San Francisco, it's very pretty. It reminds me of New York, that's what it is. I'll never leave this city. It's where everything starts, you know. I love to go to the country. I just went upstate New York this weekend. I did a concert in Skidmore. And it was such a nice place. All these old feelings stuck around these old buildings, and the leaves change incredible colors. They don't change colors down here, in New Jersey.

HP: Are you conscious at all of having a stage image?

M: I used to think that I'd like to have one, but I don't think I do. I don't have one way of being, my personality is too inconsistent. I'm affected by things that happen. I may have some kind of image that I'm not aware of. When I was about sixteen I wanted to be a very serious singer, very...um...thin. You know that type: thin, long hair, boots, singing little songs..But it just never worked out that way. If I tried to pull one of those I don't think it would work.

HP: What was the situation or train of thought that led you to write "Baby Guitar"?

M: It's really a sad story. It's really freaky. Actually, the evil verses were removed from that song. It was really an evil song at one time. I was in England and I had just given one of those press things, and in England, I'll tell you, it's really frightening to meet the press. Especially as a foreigner, as an American. American: dumb, you know. Unsophisticated. The New Country. Even the people with long hair, even the in, groovy people over there regard Americans as being stupid. And everybody was so serious. Like: OK, you've come to England, Melanie, what right do you have to sing? I had this feeling of really having to prove myself worthy of singing. And it was mostly what I had been conditioned to think before I went over there that made the whole thing worse. I'd gone to acting school and had a couple of English directors, and I remember them saying the English have fantastic ears, and they really have a way with sounds and language, and sometimes in criticism of what I'd do I would always get this sort of thing like : You'd never last at the Royal Academy of Dramatic Arts. So I was really frightened when I went to England. I was thinking, "Here are these people with great ears, and they're gonna listen to my songs and really pick apart the lyrics." That's what I was really afraid of, that they were gonna sit and analyze my lyrics. Every time I sit and analyze my lyrics, they don't make sense. I was afraid to open my mouth. I was afraid they were going to say: Aha, a stupid American.

After this party - party, it was like a nightmare - after it was over, the guy from the record company said...he was an older man, and he drank too much, 'You know, Melanie," (very British accent) "you don't just come over here and start singing; I mean what do you do it for, what makes you tick?" I was taking everything he was saying as a personal assault; I really felt he was attacking me.. And he was saying, like: "What's your sex life like?" and he's going through this whole thing..And at the time it was really bad, so I didn't even have a good answer for him. Like everything was really bad and I was really lonely, really at a bad time in my life, and here I had just done this party that really didn't go over very well, at least to me, and here's this guy attacking me and finding out what my sex life is all about, and so I went home with my guitar. Not home, I went to the hotel room, and I was sitting on the bed, and the guitar was next to me, and I was going through this imaginative thing with my guitar. It was really strange. I was thinking of this whole thing, like here I am, what kind of a life am I living ? This fake sort of set-up life, you go in, you sing for people you sing about your life, and then you come back to this empty room, and there's nothing there, and there's no people, and you've just been dug into by some nut, he's just been digging into your brain, picking you apart, and you're thinking about all the things he's said. I was really upset that night. I stayed up the entire night writing that song. The song had about 67 verses. It had terrible verses. It had things about taking pieces of myself and putting them in formaldehyde. It was really a gross, disgusting song. And by the morning I had forgiven everybody, and it turned out to be just a sort of little, funny song. It was really a nightmare. That was one of the only songs I can tell you an exact story about. I hardly ever sing "Baby Guitar" any more. There was really one point when I had to say, this is really too freaky to even sing. It was too true.

HP: A public personal life? Do you like it?

M: It's sort of nice. You get out of yourself a lot. A lot of times I have to take a rest, a real rest, not just not work as much, but stop work altogether. Because you just have to get your balance again, know that you're just a human. □

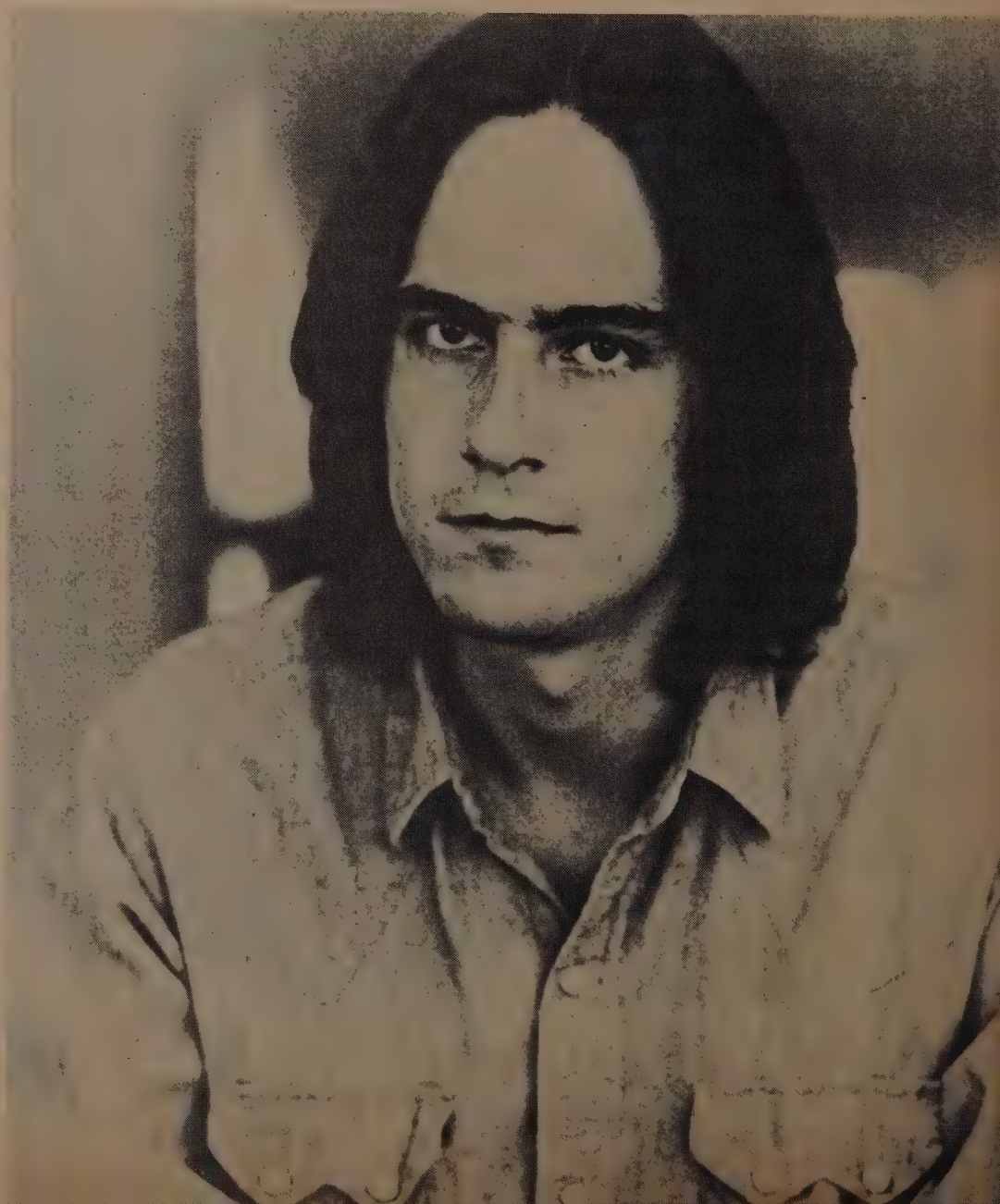
JAMES TAYLOR closely involved

Some people think that a rock star shouldn't have any friends.

They seem to feel that musicians are so super-super talented that being two or three places at once is no problem for them. These people advocate musicians who record themselves, manage themselves, back themselves up - everything but go door-to-door selling their own records!

But musicians feel differently from these rock critics and 'authorities' who write long articles about how producers, managers, and friends are unnecessary for the truely talented musician. Musicians need a helping hand, especially in the recording studio where there are always 14 things happening at once. Sometimes they'll give it a whirl on their own - Mick Jagger did, for instance. But that's always because the musician just hasn't found the right person to help him. That right person is named Jimmy Miller in the case of the Rolling Stones; Phil Spector in the case of George Harrison; and Peter Asher in the case of James Taylor.

Peter Asher is probably the best example of a musician's friend. He used to be a musician himself and, therefore, he knows just how important it is to give James Taylor the right help at the right time.



At the time of that first meeting Elton was looking for a lyricist to put the words to a batch of songs that he'd written – and a frail, fresh faced Taupin was seeking the services of a sympathetic composer to complement his reams of poetry.

Liberty Records in England put the advertisement in the paper offering fame and fortune to naive unknowns. Both Elton (Reg) and Bernie replied....

Bernie recalled: "Well. . . . .as it turned out we didn't record for Liberty but we did arrive at the conclusion that Reg and I were both musically compatible. At that time I was writing some very banal stuff and Reg was writing straight commercial pop tunes.. The things we did at first weren't very good at all – our hearts just weren't in them.

"Actually you wouldn't believe it if you heard that early stuff. It's really corny and I suppose quite funny now.

"Thank goodness, it's locked away in the vaults!"

After a year of this, they both agreed that the only way to yield some position fruition from the partnership, was to use their own discretion, to write for themselves.

The result was "Skyline Pigeon" and "Lady Samantha" the very first songs the Reg and Bernie were proud to put their names to.

Bernie proceeded to give insight into the somewhat bizarre method in which they both work – apparently they never actually compose a song together.

Said Bernie: "It's always a case of composing a set of lyrics and then passing them on to Elton who, after studying them, fits a tune around them. . . . It's as simple as that. Funnily enough it works quite well. Most of the time I've been very pleased with the outcome."

Bernie isn't quite sure why this particular work method should work but he's content in the knowledge that their rapport has resolved itself in such a successful unity. His conclusion: "I assume its the fact that we are both complete opposites to one another in our respective lifestyles."

While Elton John has gone on to capture the limelight as the performing half of the duo, Bernie is quite content to sit back in the solitude of the countryside and let his alter ego get on with the splendid job of selling their songs. Without having no aspirations whatsoever of becoming a performer.

"I very much doubt if I'll ever do any public performances," he confessed. "I'm quite happy with the way things are. My only interest is in writing. If Elton gets all the limelight then that's all right with me."

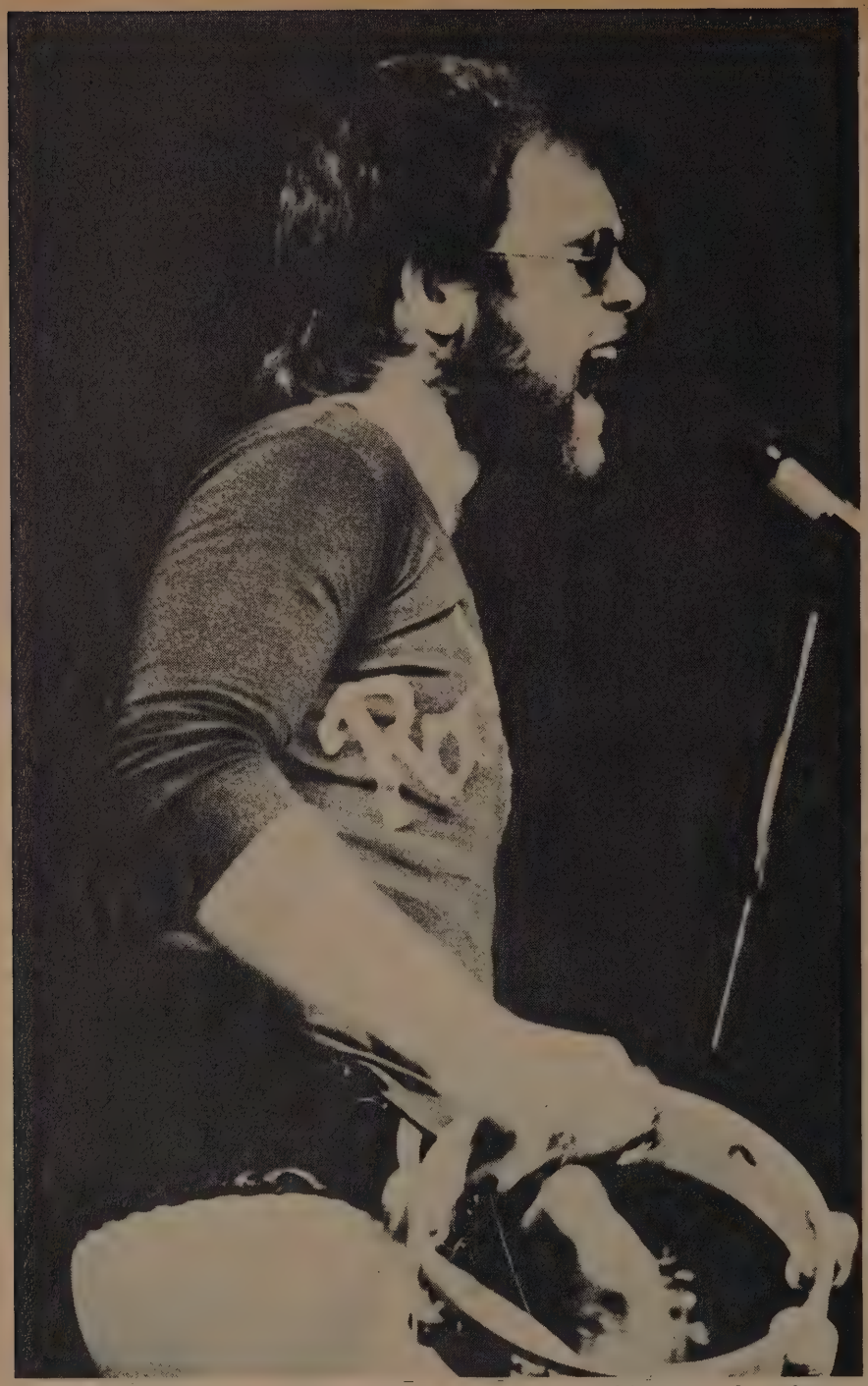
His admiration for Elton as an artist is without restraint – it follows then that he is displeased with some uncomplimentary references to Elton regarding his stage cavortings.

He commented: "They make me very irritated. I'm pleased for Elton because I personally feel him to be a talent in his very own right and so it annoys me when people get the wrong concept of him.

"What particularly annoys me is the so-called 'in crowd' who were continually predicting great things for Elton are now knocking him since he's become big. It really is a sickening state of affairs.

"People say why does he have to do the rock and roll and wear all those

AN ADVERTISEMENT brought them together into a million dollar songwriting partnership – Elton John and Bernie, the Quiet One, Taupin.



THE TROUBADOUR Club was where it broke wide open for Elton in America. He's seen in action here at the Los Angeles Club.

funny clothes...But that's Reg. He's an eccentric in the nicest possible way. If it makes him happy, it's fine by me.

"You get all those snide remarks like, 'When will Elton John learn some dress sense?' "

Bernie Taupin's frank opinion is that some of the less informed critics are on a power trip - continually. Even if they do like something they won't openly admit it – it's all down to being supercool.

In defense of Elton's talents, Bernie adamantly states: "I believe him to be a really great ROCK artist. A lot of acts just play rock and roll to end their show because the plain truth is their act didn't go down too well and rock is a good old reliable standby.

But people like Elton, Leon Russell, Pete Townshend and Steve Marriott play rock all the time.

"The reason why Elton John goes down so well in America is due to the fact that, apart from being a good entertainer, the average American audience is far less inhibited. In England it's the other way round – supercool, ultracool."

The "Tumbleweed Connection" album came into the conversation and I asked Bernie where he draws his inspiration?

He revealed: " 'Tumbleweed Connection' was something I'd always wanted to do for I've always been most interested in the history of the Old West. In a way I suppose you could say they were just cowboy songs.

"Most of those songs were written at about the same time as the material on the 'Elton John' album and as they all seemed to fit into a certain pattern we decided on using this as a concept.

"The big single though, 'Your Song' was a complete contrast. That song was meant to have been written by someone who hadn't written a song before and didn't know how to write. Though it's a basic love song, it's supposed to be naive. . . .I suppose it's very personal."

However the Old West isn't the only source of inspiration for Bernie Taupin and Elton John.

Bernie continued: "I'm very involved with children's books. . .from Tolkein to C. S. Lewis. I really admit to living in a fantasy world. . . .I'm not very realistic. I never read papers or listen to the news. To be quite honest, I can't take politics or violence. I always seem to be living in the world of the book that I happen to be reading. I suppose it's because I was brought up in the country and on my mother's side of the family there were relations who wrote books – in particular, my grandfather, who I take after. In this environment I always led a tranquil life and I've got no desire to change it. That's why I've never had any desire to perform. . .I'm quite happy to stay in the background."

Besides his work with Elton, Bernie wants to write a children's book and some poetry, all of which, he indicated, would be very simple.

"The trouble today is that people try to read too much into too little. Personally I get a great deal of satisfaction from reading books like 'Lord of the Rings' or 'Winnie The Pooh' and 'Wind in the Willows'. . . .but you'll always get somebody looking for hidden meanings and dark undertones."

It could well be that Bernie's planned excursion into the children's book world will be the result of his great interest in the mythology of Scandinavia – the Norse Gods, Valhalla

ELTON JOHN – showing just how great an extrovert he can be. . . either that or he's repairing the piano.

and all that. . . a subject he finds enthralling.

But probably before that, now that the Elton-Bernie partnership is a solid international success, will be Bernie's solo album.

He said: "It's my only concession to performing. Though I could never imagine myself writing with anybody else but Elton. I'm doing an album entirely on my own. But it's completely different in concept to what we do together. It will probably just be me quietly speaking some original prose against some sympathetic backing supplied by Caleb Quaye, Danny Johnson and Shawn Philips, with Steve Brown and Gus Dudgeon producing -- the Elton John crew. It will be very musical as well as poetical. It's not as if I've said to a musician, 'Write some songs to these lyrics.' It will be more of an overall mood.

"One side is called 'The Greatest Discovery' and basically will be about a child's realization of a younger brother being born and will lead into a child's reaction to the world around him as he develops into his early teens. It's biographical. □ROY CARR

FREDA PAYNE
Finally Recorded Properly

FREDA PAYNE – finding success with the right producers.

There was "After The Lights Go Down Low...And Much More", which she did on the Impulse label. Now this was a straight jazz date (as befits the label that brought John Coltrane to flower) with Freda backed by genuine jazz people. A fine album using material like "I Cried For You" and "Round Midnight" but a long way from "Band of Gold".

Bob Thiele was the producer of the session and recalls: "We did a really jazz oriented session because I really dug Freda's jazz feeling. It wasn't really a successful album as far as sales went and the company kind of lost interest. I wanted to carry on recording Freda, but it didn't work out."

That early album is still available and the Impulse people are (naturally) noticing an increase in its sales.

Freda now landed on MGM and made a couple of albums, again very commercial but not her current style. Nobody could get it together and now Freda has (because of her current standing) been reissued on MGM's Golden Archive Series along with Connie Francis, Conway Twitty and Judy Garland.

Holland-Dozier-Holland, one of Motown's greatest songwriting-producing teams, started their own label, Invictus Records and more or less immediately went around the world with a No. 1 hit by Freda Payne, "Band of Gold". A hit everywhere from America to England to South Africa.

Freda was hailed all around as a bright, moving soul singer. It figured, her working for the H-D-H team and all that. But actually Freda goes a lot deeper and in many respects her career is similar to Aretha Franklin's. Like Aretha, Freda shopped around many record companies with her talents before ending up at Invictus. And like Aretha, before she got to Atlantic, Freda was quite nicely recorded by these companies -- but not in the style that made her a world name. And finally got her a million seller with "Band of Gold".

It is perhaps a natural thing that Freda should have been thought of as a jazz singer until Edward Holland of Invictus saw her soul potential. She did an audition for the Duke Ellington orchestra that ended with her singing with the band for six months in Las Vegas. Says Freda: "It would have been longer because Duke wanted me to go on tour with the band, but I was only 18 at the time and my mother said 'No'. She didn't like the idea of me touring around at that age."

So Freda stayed in Las Vegas working as a single act in the bars and lounges of the gambling capital. Besides, she had also had enough of chaperoned touring by this time.

"I started out in this business by auditioning for one of Pearl Bailey's shows," she recalls. "I landed the job and worked in the chorus. We traveled -- oh did we travel. I even ended up in Hawaii."

Duke Ellington wasn't the only jazzman to appreciate Freda's jazz potential -- she worked with his band, visiting Europe with it. And strangely enough, she even auditioned for ex-heavyweight boxing champion, Joe Louis, when he decided to get a show together. She played the Apollo Theater in New York with Joe's show. "That was the best date I did up to then," she says. "It seemed a long way from home."

Home is, in fact, Detroit, where she now records.

She said: "Edward Holland approached me before there was even a record company. He just asked me what my committments were and as I didn't have any at the time they said that they'd appreciate it if I would just be cool until they got themselves together. Then they wanted me to join them.

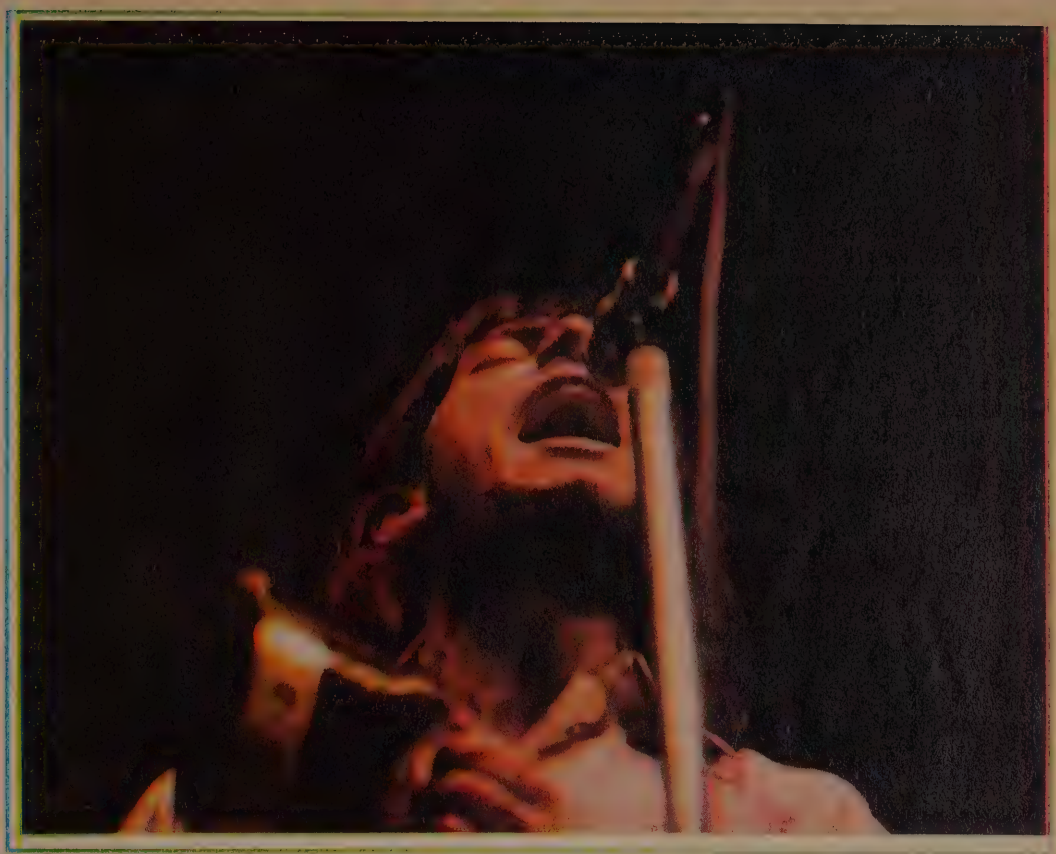
"So I waited a year and the first number they gave me to record was 'Band of Gold', although it wasn't the first one they released.

"My roots go deep into Detroit. In fact, before there was ever a Motown Records, when Berry Gordy, Motown's boss was having a hard time, I was his protege. I was 15 at the time and he worked very hard with me. He was songwriting and producing then -- or trying to. I remember he drove me and my mother from Detroit to New York to try and sell some of my tapes to a company there. A famous one.

"But at the very last moment my mother put her foot down -- she didn't want me to sing rock 'n' roll, she said. My mother was smart at business, but not show business, and I think she sensed that the contract wasn't a very good one. It wasn't right for me. We argued but she was stubborn and eventually she argued with Berry and that was the split."

"I have finally learned, after a lot of experience and a lot of travel, to be natural within myself and that, naturally, is reflected in my performance. I've gotten down to the roots of my own being, and I find in my recent dates that the audiences prefer this approach to my music." □

Eric gathered his fair share of headlines – generally calling him ill mannered and boorish – for that little incident. Eric's management say they knew that the audience wouldn't let Eric and War off the stage and offered Elton the earlier spot for what they call his "quieter act."

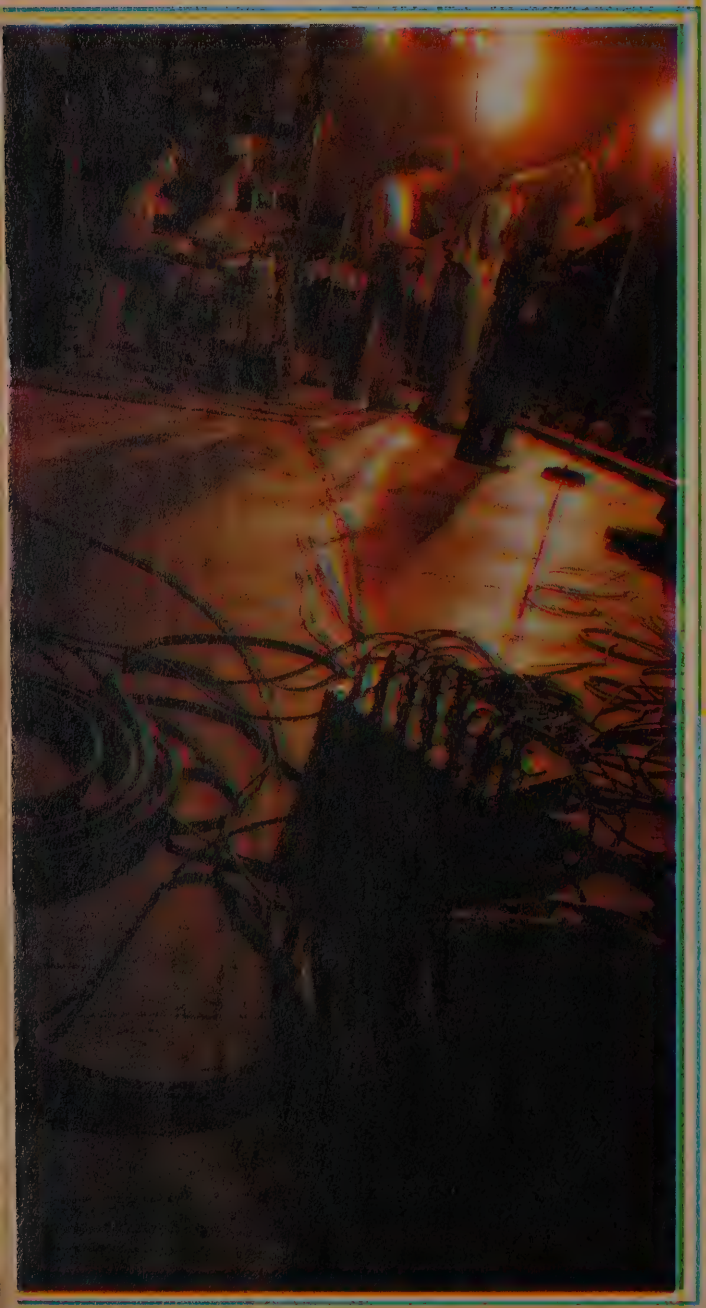


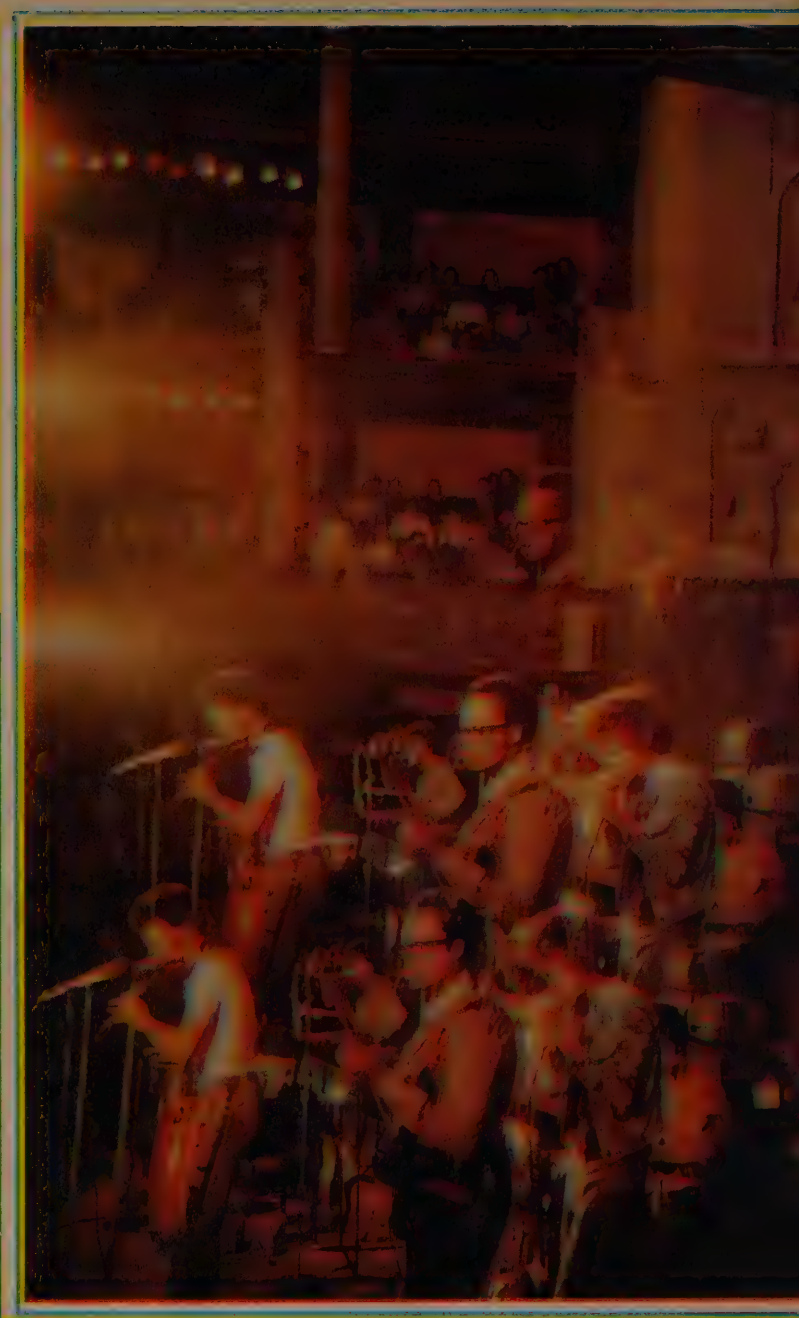
Main spokesman for War seems to be Allen, who is called Papa Dee, their percussionist, who joined from a jazz background with Herbie Mann, Clifford Brown and Lem Winchester.

He explains Eric and War: "It's typically West Coast in that we are into all forms of music and dedicated to bringing together all the art forms. Yes all – because War is just not all musical, it's graphic and linear. It encompasses every vestige of sight and sound. I find War to be the summary of the artistic history of man. Beside my wife and children, War is the best thing that happened to me."

Papa Dee has some theories about the last group that Eric Burdon had, the New Animals. He thinks that all the publicity that Eric had about his love for soul music acted as a deterant for the group.

"He got too black for America then," he says.





All in all it seems to have been an energetic tour for Eric and the seven piece War group. So much so that Eric became physically very ill and cracked under the strain, leaving the tour early and returning to America.

Meanwhile they got in some good gigs all over Europe – seen here – gave some press conferences where they explained their stage act as "it's like a honeymoon with the public as the bride – nobody is going to tell us how to make love to them or when to stop."

As part of his headline making in Europe, Eric Burdon revealed that he was making an audio-visual film dedicated to and about Jimi Hendrix and what he meant to Eric personally.

ISLEY BROTHERS JIMI HENDRIX "The Creeper"

JIMI HENDRIX – worked for 30 dollars a night with the Isleys and never complained.

"We were living in Teaneck, New Jersey and the band rented a house in Englewood. Jimi came over and I went out and bought him some strings, so he'd have a full set.

"I came back and Jimi put the strings on and said, 'Do you mind if I tune up a little?' When he tuned up it was just like when he played -- wonk, woonk, wheeee! Well, we played some of our tunes -- he knew all of them from our records -- and we hired him that afternoon.

"That was in March or April of 1964 and he was with us until he went to England."

England was where Jimi Hendrix was discovered and burst on to the international scene, full fledged, total and complete.

But the Isley Brothers knew him for a couple of years, as part of their back up group. That was Ronnie Isley speaking above. The Isley Brothers have an album out that has Jimi Hendrix with them.

Ronnie Isley explained: "We kept up contact; we always stayed friends. Kelly, my brother, kept teasing him about wanting his guitar back because once when Jimi's guitar was stolen Kelly went and bought him another. Jimi used to ask us if we had copies of the records we made together. We didn't because of contracts but we knew the tapes were coming back to us and we told him when they did we were going to re-issue them.

"He was happy about that but he said, 'If there's any stuff I played that isn't right, let me know and I'll come in and do it over.' I told him not to

worry about it. Jimi never played anything wrong.

"We're glad the album is out. People in the business who knew us when we were working together have been interested in hearing it. And it's honest - see. Nobody knew how big Jimi was going to be. Even if you were the best guitar player around in those days nobody ever figured a guitar player could go as far as Jimi did in his career."

What were the early signs that Jimi Hendrix would move onwards, get out in front?

Ronnie recalled a couple of instances: "The first gig he played with us was in Canada. He was crazy about places he's never been to before. It was on that gig that – well, we'd have so much fun playing with him – I'd sing like his guitar and he'd play it back at me. Then we went to Bermuda. We played in a baseball stadium. We'd been advertised for months so the place was filled and those who couldn't get seats were standing on hills overlooking the stadium. It was us and local talent.

"Our band backed the other acts. We were in the dressing room when we heard what sounded like a riot going on and we figured one of the local acts must have a big hit. But this guy came into the dressing room and said, 'Who is that out there?' So we all peeked and there was Jimi, down on his knees, biting his guitar and the crowd was just going crazy.

"Much later on we went to Motown. But before that we were doing a gig at the Apollo, New York. Murray the K had one of his British shows going on at another theater. The Animals and Tom Jones were there. Well, Jimi was just like everybody else, he wanted to see what those fellows looked like.

RIGHT NOW – Rudolph, Kelly and Ronnie Isley in action.

JIMI HENDRIX – when he met the Isleys he had no guitar strings and no money.

So he'd get backstage and say hello and then he'd spot a guitar in the corner, maybe a 12 string and right away he'd be playing it.

"The English guys would go nuts. They'd say, 'You've got to come to England. Why don't you come with us?' Jimi was dying to go to England so that was where we split up. We went to Detroit and he went to England.

"Later we got copies of the English music papers and we saw all these big articles about Jimi and his group, the Experience. I went to the record store and bought a copy of his album. I listened to it and at first I thought, 'Oh come on man.' But then I took it home and really listened to it and it killed me."

How did the Isley Brothers run into Jimi in the first place?

Ronnie recalled: "We were at the Palms Cafe, close to the Apollo talking to a friend of ours, Tony Rice. He used to work with Joe Tex. I told him we were looking for a guitar player and he started telling me about this guy who had just come in on the bus from his home town – I think it was Seattle – yeah – and he was living at the Hotel Theresa. Tony said the guy didn't have enough strings on his guitar. I think that was the guitar his father gave him. Tony said this kid, he was about 15 or 16, was the best, and that he played right handed guitar with his left hand.

"I said to Tony, 'Aw come on, man, he can't be that good. Is he better than. . . .' And then I started naming all the guitar players we knew that we

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JANIS JOPLIN

Call Her PEARL

Just before she died, Janis Joplin admitted she was bored with the name Janis and the image that went with it. "I'm sick and tired of it," she said. "Call me Pearl."

So Pearl it was – a posthumous album, "Pearl" with her and the Full Tilt Boogie Band that has turned into the most successful Joplin album released.

At this writing, "Pearl" has notched up 1,750,000 and still selling. (Her "Cheap Thrills" album with Big Brother has sold 1,500,000) While "Kozmic Blues" only made 500,000.

And singles too. Never regarded as a power in the singles market, her version of Kris Kristofferson's "Me and Bobby McGhee" (already an overworked title by the time Pearl got round to it) went to No. 1 in all the singles charts. "Cry Baby" also from the "Pearl" album was released, again to strong sales.

Columbia went ahead and re-relased, with a couple of tracks added, the original Big Brother and the Holding Company album released on Mainstream that introduced the Joplin voice to the record buying public.

A sad fact—only four albums exist with Janis singing have been released, plus a bootleg album of a San Rafael concert she did in May 1970 with the Full Tilt Boogie Band. This was the subject of a court action and million dollar damages suit against the bootleggers.

Call her Pearl.

HIT PARADER

TOP HIT SONGS OF 1971

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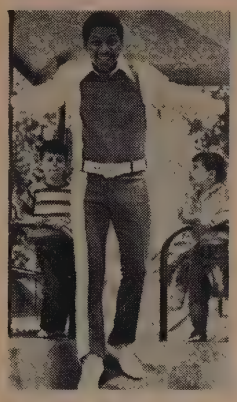

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•ONE LESS BELL TO ANSWER

(As recorded by the Fifth Dimension)
HAL DAVID
BURT BACHARACH
One less bell to answer, one less egg to fry
One less man to pick up after
I should be happy, but all I do is cry
I should be happy oh I only know that
Since he left my life's so empty
Though I try to forget, it just can't be done
Each time the doorbell rings I still run
I don't know how in the world
To stop thinking of him cause I still love him so
I end each day the way I start out
Cryin' my heart out
One less bell to answer, one less egg to fry
One less man to pick up after
No more laughter, no more love
Since he went away
Ah ah ah ah ah ah ah ah.

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•JOY TO THE WORLD

(As recorded by Three Dog Night)

HOYT AXTON

Jeremiah was a bull frog
He was a good friend of mine
Never understood a single word he said
But I helped him drink his wine
And he always had some mighty fine wine
Singing joy to the world now
All the boys and girls now
Joy to the fishes in the deep blue sea
Joy to you and me.

If I were the king of the world
Tell you what I'd do
Throw away the cars and the bars and the wars and make sweet love to you
Just make sweet love to you
Singing joy to the world now
All the boys and girls now
Joy to the fishes in the deep blue sea
Joy to you and me.

You know I love the ladies
Love to have their fun
I'm a high night flyer and a rainbow rider
A straight shootin' son of a gun
I'm a straight shootin' son of a gun
Singing joy to the world now
All the boys and girls now
Joy to the fishes in the deep blue sea
Joy to you and me.

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•IT DON'T MATTER TO ME

(As recorded by Bread)
DAVID GATES
It don't matter to me
If you really feel that you need sometime to be free
Time to go out searching for yourself
Hoping to find time to go to find.

And it don't matter to me
If you take up with someone who's better than me
Cause your happiness is all I want
For you to find peace your peace of mind.

And it don't matter to me
If your searchin' brings you back together with me
Cause there'll always be an empty room waiting for you.

Lotta people have an ego hangup
Cause they want to be the only one
How many came before it really doesn't matter just as long as you're the last.
Everybody runnin' 'round and tryin' to find out what's been missin' in the past
An open heart waiting for you
Time is on my side cause it don't matter to me.

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•SHARE THE LAND

(As recorded by the Guess Who)
BURTON CUMMINGS
Have you been around
Have you done your share of coming down on different things that people do
Have you been aware you got brothers and sisters who care
About what's gonna happen to you in a year from now.

Maybe I'll be there to shake your hand
Maybe I'll be there to share the land
That they'll be giving away
When we all live together
Maybe I'll be there to shake your hand

Maybe I'll be there to share the land
That they'll be giving away when we all live together.
Shake your hand, share the land
"You know I'll be standing by..... to help if you worry
Did you pay your dues
Did you read the news
This morning when the paper landed in your yard
Do you know their names
Can you play their games
Without losing track
And coming down a bit too hard.
(Repeat chorus).

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•I THINK I LOVE YOU

(As recorded by the Partridge Family/Bell)
TONY ROMEO
I'm sleeping and right in the middle of a good dream
All at once I wake up to something that keeps knocking at my brain
Before I go and see now I hold my pillow to my head
And spring up in my bed screaming out the words I dread
I think I love you.

This morning I woke up with this feeling
I don't know how to deal with
And so I just decided to myself
I'd hide it to myself
And never talk about it and I didn't go and shout it when you walked into the room
I think I love you.

I think I love you so what am I so afraid of
I'm afraid that I'm not sure of a love there is no cure for
I think I love you

Isn't that what life is made of
Though it worries me to say I never felt this way
I don't know what I'm up against
I don't know what it's all about
I got so much to think about
Hey I think I love you
So what am I so afraid of
I'm afraid that I'm not sure of a love there is no cure for
I think I love you.

Isn't that what life is made of
Though it worries me to say I never felt this way
Believe me you really don't have to worry
I only wanna make you happy and if you say hey go away I will
But I think better still I'd better stay around and love you
Do you think I have a case
Let me ask you to your face
Do you think you love me
I think I love you
I think I love you
I think I love you.

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•UP AROUND THE BEND

(As recorded by Creedence Clearwater Revival/Fantasy)

JOHN FOGERTY

There's a place up ahead and I'm goin'
Just as fast as my feet can fly
Come away, come away if you're goin'
Leave the sinkin' ship behind
Come on the risin' wind
We're goin' up around the bend
Bring a song and a smile for the banjo
Better get while the getting's good
Hitch a ride till the end of the highway
Where the neon turns to wood
(Repeat chorus.)

You can ponder perpetual motion
Fix your mind on a crystal day
Always time for good conversation
There's an ear for what you say
(Repeat chorus).

Catch a ride till the end of the highway
And we'll meet by the big red tree
There's a place up ahead and I'm goin'
Come along, come along with me
(Repeat chorus).

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•PAPER MACHE

(As recorded by Dionne Warwick/ Scepter)

HAL DAVID
BURT BACHARACH

Twenty houses in a row
Eighty people watch a TV show
Paper people cardboard dreams
How unreal the whole thing seems.

Can we be living in a world made of paper mache
Ev'rything is clean and so neat
Anything that's wrong can be just swept away
Spray it with cologne and the whole world smells sweet.

Ice cream cones and candy bars
Swings and things like bicycles and cars
There's a sale on happiness
You but two and it costs less.

Read the papers keep aware
While you're lounging in your leather chair
And if things don't look so good
Shake your head and knock on wood.

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•TEMPTATION EYES

(As recorded by the Grass Roots)

DAN WALSH
HARVEY PRICE

She's got something that moves my soul
And she knows I love to love her
But she belongs to a thousand guys
Can't make her mind
She's no one's lover tonight
With me she's oh so inviting

I want her all for myself, oh
Wide-eyed innocence is just a game
She's got a way to keep me on her side
It's just a ride that's never ending.

Tonight with me she's oh so exciting
I want her all for myself
Temptation eyes, looking through my mind, my soul
Temptation eyes you've got to love me, love me tonight.

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•RINGS

(As recorded by Cymarron)
ALEX HARVEY
EDDIE REEVES

Ring, ring, telephone ring
Somebody said: Baby, what ya' doin'
I've been wonderin' where you been
Now and then I think about you and me
No use fightin' 'bout things we can't recall
It don't matter now at all.

Just come on home baby we'll laugh and sing
We'll make love, let the telephone ring
Ring, ring, doorbell ring
Baby come on in
Got James Taylor on the stereo
I'm glad you come around
I've been feelin' down
Just talkin' to Tony and Mario
You know they make good conversation
Still it ain't no consolation
Cause I got love Baby I'll give you some
And if somebody comes we'll let the doorbell ring
Said ring, ring, golden ring around the sun
Around your pretty finger
Ring, ring, voices ring with a happy tune
Anybody can be a singer
The sun come up across the city
I swear you never looked so doggone pretty
Hand in hand we'll stand upon the sand with the preacher man
Let the weddin' bells ring.

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•NATHAN JONES

(As recorded by The Supremes)
LEONARD CASTON
KATHY WAKEFIELD

You packed your bags as I recall
And you walked slowly down the hall
You said you had to get away to ease your mind
And all you needed was a little time
But winter's passed, spring and fall
You never wrote me, you never called uh
Yeah Nathan Jones you been gone too long, gone, too long, long.

If a woman could die of tears
Nathan Jones I couldn't be here
The key that you're holding won't fit my door
And there's no room in my heart for you no more
Cause winter's passed, spring and fall

You never wrote me, you never called uh
Nathan Jones you been gone too long, gone too long du du dut.

Nathan, oh Nathan Jones um
Nathan Jones oh winter's passed, spring and fall

You never wrote me, you never called
Yeah Nathan Jones you been gone too long, gone too long.

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•MERCY, MERCY, ME

(The Ecology)

(As recorded by Marvin Gaye)
MARVIN GAYE

Oo oo ah mercy mercy me
Ah things ain't what they used to be no no
Where did all the blue skies go
Poison is the wind that blows from the north and south and east.

Oo mercy mercy me
Mercy father
Ah things ain't what they used to be no no
Oil wasted on the ocean and up on our sea
Fish full of mercury.

Ah oh mercy mercy me
Ah things ain't what they used to be no no no
Radiation underground and in the sky
Animals and birds who live near by are dying.

Oh mercy mercy me
Ah things ain't the way they used to be
What about this over crowded land
How much more abuse from man can she stand
Oh na na my sweet Lord
No no na na na
My, my Lord, my sweet Lord.

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•MY SWEET LORD

(As recorded by George Harrison/ Apple)
GEORGE HARRISON

My sweet Lord, Hmmm my Lord,
Hmm my Lord
I really want to see you
I really want to be with you
I really want to see you Lord but it takes so long –
My Lord, my sweet Lord
Hmm my Lord, Hmm my Lord.

I really want to know you
I really want to go with you
I really want to show you Lord that it won't take long –
My Lord Hallelujah
My sweet Lord Hallelujah
My Lord Hallelujah
My sweet Lord Hallelujah
Really want to see you
Really want to see you
Really want to see you Lord
Really want to see you Lord
But it takes so long my Lord
Hallelujah

My sweet Lord Hallelujah
Hmmm my Lord Hallelujah
My, my Lord Hallelujah
My, my, my Lord Hallelujah
I really want to know you Hallelujah
I really want to go with you

Hallelujah
My sweet Lord, Hallelujah
I really want to show you Lord that it won't take long –
My Lord Hallelujah Hallelujah
My sweet Lord Hallelujah
My, my Lord Hallelujah

Hmm my Lord Hare Krishna
My, my my Lord Hare Krishna
My sweet Lord Krishna Krishna
Oooh Lord Hare Hare
I really want to see you Hare Rama
I really want to be with you
Hare Rama
I really want to see you Lord but it takes so long Hallelujah

My Lord Hallelujah
My, my, my Lord Hare Krishna
My sweet Lord Hare Krishna
My sweet Lord Krishna Krishna
My sweet Lord Hare Hare
Gurur Brahma,
Gurur Visnu,
Gurur Devo,
Maheshwara, Gurur Sakshat,
Parambrahma, Tasmi Shri Guruve Namah.

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•RUN THROUGH THE JUNGLE

(As recorded by Creedence Clearwater Revival/Fantasy)
JOHN FOGERTY

Thought it was a nightmare
Lo it's all so true
They told me "don't go walkin' slow
Cause devil's on the loose"
Better run through the jungle
Better run through the jungle
Better run through the jungle
Woa, don't look back to see.

Thought I heard a rumblin'
Callin' to my name
Two hundred million guns are loaded
Satan cries "take aim"
(Repeat chorus).

Over the mountain
Thunder magic spoke
Let the people know my wisdom
Fill the land with smoke
(Repeat chorus).

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•HEAVEN HELP US ALL

(As recorded by Stevie Wonder)
RON MILLER

Heaven help the child who never had a home
Heaven help the girl who walks the streets alone
Heaven help the roses if the bombs begin to fall
Heaven help us all.

Heaven help the black man if he struggles one more day
Heaven help the white man if he turns his back away
Heaven help the man who kicks the man who has to crawl
Heaven help us all.

Heaven help us all, help us all
Heaven help us all, help us all
Heaven help us Lord hear our call
When we fall help us all.

Heaven help the boy who won't reach twenty-one
Heaven help the man who gave that boy a gun
Heaven help the people with their backs against the wall
Heaven help us all
(Repeat chorus).

Now I lay me down before I go to sleep
In a troubled world I pray the Lord to to keep
Keep hatred from the mighty and the mighty from the small
Heaven help us all,
(Repeat chorus.)

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•KNOCK THREE TIMES

(As recorded by Dawn)

IRWIN LEVINE
L. RUSSELL BROWN

Hey girl what-cha doin' down there
Dancin' alone every nite while I live right above you
I can hear your music playin'
I can feel your body swayin'
One floor below me you don't even know me I love you
Oh my darlin' knock three times on the ceiling if you want me
Twice on the pipe if the answer is no

Oh my sweetness
(Knock) means you'll meet me in the hallway
Twice on the pipe means you ain't gonna show.

If you look out your window tonite
Pull in the string with the note that's attached to my heart
Read how many times I saw you
How in my silence I adore you
And only in my dreams did that wall between us come apart
(Repeat chorus).

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•MAKE IT WITH YOU

(As recorded by Bread)
DAVID GATES

Hey have you ever tried
Really reaching out for the other side
I may be climbing on rainbows
But baby here goes
Dreams they're for those who sleep
Life is for us to keep
And if you're wondering what this all is leading to
I want to make it with you
I really think that we could make it girl.

Baby you know that dreams are for those who sleep
Life is for us to keep
And if I choose the one I'd like to help me through
I'd like to make it with you
I really think that we could make it girl.

No, you don't know me well
And every little thing only time will tell
But you believe the things that I do
And we'll see it through
Life can be short or long
Love can be right or wrong
And if I choose the one I'd like to help me through
I'd like to make it with you
I really think that we could make it girl.

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•ME AND BOBBY MCGEE

(As recorded by Janis Joplin)
K. KRISTOFFERSON
F. FOSTER

Busted flat in Baton Rouge heading for the trains feeling near as faded as my jeans
Bobby thumbed a diesel down just before it rained took us all the way to New Orleans
I took my harpoon out of my dirty red bandana and was blowing sad while Bobby sang the blues
With them windshield wipers slapping time and Bobby clapping hands we finally sang up every song that driver knew.

Freedoms just another word for nothing left to lose
Nothing ain't worth nothing but it's free
Feeling good was easy when Bobby sang the blues
Feeling it was good enough for me, good enough for me and Bobby McGee.

From the coal mines of Kentucky to the California sun Bobby shared the secrets of my soul
Standing right beside me Lord through everythin' I done every night he kept me from the cold
Then somewhere near Selina, Lord, I let him slip away looking for the home I hope he'll find
Now I'd trade all my tomorrows for a single yesterday holding Bobby's body next to mine.

Freedoms just another word for nothing left to lose
Nothing left that's all he left for me
Ah but feeling good was easy Lord when Bobby sang the blues
Buddy that was good enough for me, good enough for me and Bobby McGee.

La la la la la la la la la la
Me and Bobby McGee
La la la la la la la la la la
Me and Bobby McGee.

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•RIVER DEEP - MOUNTAIN HIGH

(As recorded by Deep Purple/ Tetragrammaton)
JEFF BARRY
ELLIE GREENWICH
PHIL SPECTOR

When I was a little girl
I had a rag doll
The only doll I've ever owned
Now I love you just the way I loved that rag doll
But only now my love has grown.

And it gets stronger in every way
And it gets deeper, let me say
And it gets higher day by day
And do I love you, my oh my
Yeah river deep, mountain high
Yeah, yeah, yeah
And if I lost you, would I cry
Oh how I love you baby, baby, baby, baby.

When you were a young boy
Did you have a puppy that always followed you around
Well I'm gonna be as faithful as that puppy
No I'll never let you down
Cause it goes on and on like a river flows
And it gets bigger baby and heaven knows
That it gets sweeter, baby, as it grows.

And do I love you, my oh my
Yeah river deep, mountain high
Yeah, yeah, yeah
And baby, baby, baby
I love you baby like a flower loves the spring
And I love you baby like a robin loves to sing
And I love you, baby, like a schoolboy loves his pie
And I love you baby, river deep, mountain high.

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•RIKI TIKI TAVI

(As recorded by Donovan/Epic)
DONOVAN LEITCH

Better get into what you got to get into
Better get into it now no slacking please
United Nations ain't really united
And the organizations ain't really organized
Riki tiki tavi.

Mongoose is gone, riki tiki tavi
Mongoose is gone won't be coming around for to kill your snakes no more my love
Riki tiki tavi
Mongoose is gone everybody who read the jungle book a-knows that riki tiki tavi's mongoose who killed snakes
Well when I was a young man I was lead to believe there were organizations to kill my snakes for me
i.e. the church, i.e. the government, i.e. the school
But when I got a little older I learned I had to kill them myself (I said).

Riki tiki tavi mongoose is gone
Riki tiki tavi mongoose is gone
Won't be coming around for to kill your snakes no more my love
Riki tiki tavi mongoose is gone
People waiting around they don't know what their doing
They bin lost so long they don't no what their looking for

Well I know what I'm looking for
But I just can't find it
I guess I gotta look inside of myself some more
Oh oh oh inside o' myself some more (Come on now)
Riki tiki tavi mongoose is gone
I saw you today on a #12 bus
You were going my way.

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•EASY COME, EASY GO

DIANE HILDERBRAND
JACK KELLER

Takin' the shade out of the sun
Whatever made me think that I was number one?
I oughta know easy come, easy go
Sittin' it out, spinnin' the dial
Thinkin' about the chump I've been
I have to smile
Didn't I know easy come, easy go
She wasn't kind, I wasn't smart
I lost my mind and fell apart
I had to find myself in time
Now I can start all over again
Hangin' around, takin' it slow
Happy I found
I still can smile and dig the show
Lettin' me know easy come, easy go.

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•LUCRETIA MAC EVIL

(As recorded by Blood, Sweat & Tears/Columbia)

D. C. THOMAS

Lucretia Mac Evil little girl what's your game
Hard luck and troubles bound to be your claim to fame
Tail - shakin', home breakin', tuckin' through town
Each and every country mother's son hangin' round
Drivin' young men insane
Evil that's your name

Lucretia Mac Evil that's the thing you're doin' fine
Back seat Deliah that's your sixth big jug of wine
I hear your mother was the talk of the sticks
Nothing that your daddy would not do for kicks
Never done a thing worthwhile
Evil woman child
Devil got you Lucy under lock and key
Ain't about to set you free
Signed, sealed and witnessed on the day you were born
No use trying to fake him out
No use trying to make him out
Soon he'll be taken out his doom
What you gonna do Lucretia Mac Evil
Honey where you been all night
Your hair is all messed up and the clothes you're wearing just don't fit you right
Daddy Jones is paying your monthly rent
Tells his wife he can't imagine where the money went
Dressing you up in style
Evil woman child
Oh Lucy you're just so damn bad.

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•SEE ME, FEEL ME

(Finale from We're Not Gonna Make It) From the Rock Opera Tommy

(As recorded by the Who)
PETER TOWNSHEND
See me, feel me, heal me
Listening to you I get the music
Gazing at you I get the heat
Following you I climb the mountains
I get excitement at your feet
Right behind you I see the millions
On you I see the glory
From you I get opinions
From you I get the story.
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•WHAT IS LIFE

(As recorded by George Harrison/ Apple)
GEORGE HARRISON
What I feel -- I can't say
But my love is there for you anytime of the day
But if it's not love that you need
Then I'll try my best to make everything succeed
(And tell me) what is my life without your love
And tell me who am I without you by my side.

What I know I can do
If I give my love to everyone like you
But if it's not love that you need
Then I'll try my best to make everything succeed
(Repeat chorus).
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•STILL WATER (LOVE)

(As recorded by The Four Tops/ Motown)
F. WILSON
WILLIAM ROBINSON
Never you mind if I don't tell strangers passing by
If I don't brag if I don't brag or boast
Click my glass and say a toast
About my love for you
How it runs so deep and true
And yet it's so
Cause don't you know, oh no
Still water run deep
Still water run deep.
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•SOLITARY MAN

(As recorded by Neil Diamond)
NEIL DIAMOND

Melinda was mine till the time
I found her holding Jim, loving him
Then Sue came along, loved me strong
That's what I thought, me and Sue, but that died too.

Don't know that I will part until
I can fine me the girl that will stay
And won't play games behind me
I'll be what I am, Solitary man
Solitary man.

I've had it to here
Being where love's a small word
Part-time, thing, paper ring
I know it's been done
Having one girl who will love me
Right or wrong, weak or strong.

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•PUT YOUR HAND IN THE HAND

(As recorded by Ocean)
GENE MACLELLAN

Put your hand in the hand of the man that stilled the water
Put your hand in the hand of the man who calmed the sea
Take a look at yourself and you can can look at others differently
By putting your hand in the hand of the man from Gallilee.

Every time I look into the Holy Book I wanna tremble
When I read about the part where a carpenter cleared the temple
Oh the buyers and the sellers were no different fellas than what I confess to be
And it's a constant shame that I'm not the gal that I should be
(Repeat chorus).

Mama taught me how to pray before I reached the age of seven
And when I'm down on my knees that's when I'm close to heaven
Daddy lived his life with two kids and a wife
You do what you must do
But it showed me and mama what it takes to get you through.
(Repeat chorus).

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•LONG AS I CAN SEE THE LIGHT

(As recorded by Creedence Clearwater Revival/Fantasy)
JOHN C. FOGERTY
Put a candle in the window
'Cause I feel I've got to move
Tho' I'm goin' I'll be coming home soon
Long as I can see the light.

Pack my bag and let's get moving
'Cause I'm bound to drift awhile
When I'm gone you don't have to worry
Long as I can see the light.

Guess I've got that ol' travelin' bone
'Cause this feeling won't leave me alone
But I won't be losin' my way
Long as I can see the light.

Put a candle in the window
'Cause I feel I've got to move
Tho' I'm goin' I'll be coming home soon
Long as I can see the light.
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•NEVER CAN SAY GOODBYE

(As recorded by the Jackson 5)
CLIFTON DAVIS
Never can say goodbye, no no no no
I never can say goodbye
Even though the pain and heartache seem to follow me, wherever I go
Tho' I tried and tried to hide my feelings
They always seem to show
Then you try to say you're leaving me and I always have to say no
Tell me why is it so.

But I never can say goodbye no no no no
I never can say goodbye
Everytime I think I've had enough and start heading for the door
There's a very strange vibration piercing me right to the core
It says turn around you fool you know you love her more and more
Tell me why is it so.

Don't wanna let you go
I never can say goodbye
Girl, don't wanna let you go
I never can say goodbye no no no no no no
I never can say goodbye
Never can say goodbye no no no no
I never can say goodbye I keep thinkin' that our problems soon are all gonna work out
But there's that same unhappy feelin'
There's that anguish
There's that doubt it's that same ol' dizzy hang up
Can't do with you or without tell me why is it so.
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•GREEN– EYED LADY

(As recorded by Sugarloaf)
JERRY CORBETTA
J. C. PHILLIPS
DAVID RIORDAN

Green-eyed lady, lovely lady
Strolling slowly towards the sun
Green-eyed lady, ocean lady
Soothing every ragin' wave that comes
Green-eyed lady, passions lady
Dressed in love
She lives for life to be
Green-eyed lady
Feels life I never see
Setting suns and lonely lovers free
Green-eyed lady, wind swept lady
Rules the night, the waves, the sand
Child of nature, friend of man
Green-eyed lady, passions lady
Dressed in love
She lives for life to be
Green-eyed lady
Feels life I never see
Setting suns and lonely lovers free.

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•MONTEGO BAY

(As recorded by Bobby Bloom)

JEFF BARRY
BOBBY BLOOM

Vernon'll meet me when the Boac lands
Keys to the M.G. will be in his hands
Adjust to the driving 'n' I'm on my way
It's all on the right side in Montego Bay

Oh oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh.

'N' Gillian'll meet me like a brother would
I think I remember but it's twice as good
Like how cool the rum is from his silver tray
I thirst to be thirsty in Montego Bay

Sing out: oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh oh
Come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh oh.

I'll lay on a lilo till I'm lobster red
I still feel the motion here at home in bed
I tell you it's hard for me to stay away
You ain't been till you been high in Montego Bay

Oh oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh oh
Come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh oh.

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•SHE SAID YES

(As recorded by Wilson Pickett/ Atlantic)

WILSON PICKETT
WILLIAM R. STEVENSON
DON COVAY
JOHNNY NASH

La la la, la la la
La la la la la la
La la la, la la la la
The girl I wanted all my life
I asked her to be my wife
She said yes
I didn't have money for a wedding band
Still she willingly took my hand
She said yes
Her folks had some other plans
For her to marry another man
She said no
They didn't particularly care for me
La la la la, la la la

I thank you for the love I've found
Thank you for changing my life around
Thank you for the love you give me day by day
Other loves seem to come and go
But our love seems to grow and grow
Cause she said yes
Like other loves that have faded away
Our love grows stronger day by day
She said yes, la la la la la.

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•JESUS CHRIST SUPERSTAR- (Rock Opera)

ANDREW LLOYD WEBB
TIM RICE

Everytime I look at you I don't understand
Why you let the things you did get so out of hand
You'd have managed better if you'd had it planned
Why'd you choose such a backward and such a strange land
If you'd come today you would have reached a whole nation
Israel 4 B. C. had no mass communication.

Don't get me wrong
Don't get me wrong
Don't get me wrong
Don't get me wrong

Only want to know
Only want to know
Only want to know
Only want to know

Jesus Christ
Jesus Christ
Who are you
What have you sacrificed
Jesus Christ Superstar
Do you think you are what they say you are
Do you think you are what they say you are

Tell me what you think about your friends at the top
Who do you think besides yourself's the pick of the crop
Buddah was where it's at
Is he where you are
Could Mohammed move a mountain
Or was that just P. R.
Did you mean to die like that
Was it a mistake
Or did you know your messy death
Would be a record breaker.

Don't get me wrong
Don't get me wrong
Don't get me wrong
Don't get me wrong

Only want to know
Only want to know
Only want to know
Only want to know

Jesus Christ
Jesus Christ
Who are you
What have you sacrificed
Jesus Christ Superstar
Do you think you are what they say you are
Do you think you are what they say you are
Jesus Christ Superstar do you think you are what they say you are
Jesus Christ Superstar do you think you are what they say you are.

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•OUT IN THE COUNTRY

(As recorded by Three Dog Night/ Dunhill)

P. WILLIAMS
R. NICHOLS

Whenever I get to leaving it all behind
Or feel the need to get away
I find a quiet place far from the human race
Out in the country
Before the breathing air is gone
Before the sun is just a bright spot in the night time
I'll tell rivers not to run
I'll stand alone and take back something worth remembering.

Whenever I feel them closing in on me
Or need a bit of room to move
When life becomes too fast
I find relief at last
Out in the country
Before the breathing air is gone
Before the sun is just a bright spot in the night time
I'll tell rivers not to run
I'll stand alone and take back something worth remembering.

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•HI–DE–HO

(As recorded by Blood, Sweat & Tears)
CAROLE KING
GERRY GOFFIN

Hi-de-ho, hi-de-hi gonna get a piece of the sky
Gonna find me some o' that old sweet-a roll
Singin' hi-de-hi, hi-de-ho

I been down so low
But Tom look'd like up
Once I tho't that second saves was enough to fill my cup
Now I proffer'd all I had
But it ain't now way to live
Bein' taken by the ones who have the least amount to give
Singin' too great a need of mine
Singin' hi-de-hi-de-hi-de ho talkin' 'bout.
(Chorus)

Once I met the devil, he was very slick
Treated me with worldly goods and said I could have my pick
But when he laid the paper on me and showed me where to sign I said.
"Thank you very kindly but I'm in too great a need of mine singin'.
(Chorus).

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•INDIANA WANTS ME

R. DEAN TAYLOR

Indiana wants me Lord I can't go back there
Indiana wants me Lord I can't go back there
I wish I had you to talk to
If a man ever needed dyin' he did
No one has the right to say what he said about you
When it's cold and lonely here without you
Out there the laws are coming
I'm scared so tired of running
(Repeat chorus).

It hurts to see the man that I've become
And to know I'll never see the morning sunshine on the land
I'll never see your smiling face or touch your hand
If just once more I could see you
Our home and our little baby
(Repeat chorus).

I hope this letter finds its way to you
Forgive me love for the shame I put you through
And all the tears hang on love to the memories of those happy years
Red lights are flashin' around me
Yea love it looks like they found me.
(Repeat chorus).

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•I DIG EVERYTHING ABOUT HER

(As recorded by Mob)
JIMMY HOLVAY
GARY BEISBIER

Baby I need your sweet lovin'
Baby, ooh, baby
Baby I need your sweet lovin'
Baby, ooh, baby
Whenever I'm feelin' down
And my mind is under the weather
Whenever I'm on the ground
I need someone to get me together.

I dig everything about you
And I wanna say
I can't live without you
Hey, baby I'm gonna stay.

I know I've hurt your feelings
I've lied and even been untrue
Now that my conscience needs some healing
I found out I'm hung on you.

I dig everything about you
And I wanna say
I can't live without you
Hey baby I'm gonna stay.

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•IT'S UP TO YOU, PETULA

(As recorded by Edison Lighthouse)

DAVID MARTIN

GEOFF MORROW

CHRIS ARNOLD

I don't have you to myself
I know you've been seeing someone else

We can't go on this way
And so I've got to say

It's up to you Petula
Do the things you want to do with life

It's up to you to choose
I only hope you do it right.

I have known for quite a time
You want to be his as well as mine
Well I don't think I'll wait
So don't wake up too late

It's up to you Petula
Do the things you want to do with your life
It's up to you to choose I only hope you do it right.

It's up to you Petula
Do the things you want to do with your life

Well do you want my love, Petula now it's up to you
You've kept me on a string and that ain't such a funny thing

I guess I've had my fill, although I have you still
It's up to you Petula
Do the things you want to do with your life

It's up to you to choose
I only hope you do it right.

It's up to you Petula
Do the things you want to do with your life

Well do you want my love
Petula now it's up to you
It's up to you Petula.

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•I'LL MEET YOU HALF WAY

(As recorded by the Partridge Family)

WES FARRELL
GERRY GOFFIN

Will there come a day
When you and I can say
We can finally see each other
Will there ever come a time
When we can find the time
To reach out for one another
We've been travelin' in circles
Such a long, long time
Trying to say hello and we can just let it ride
But you're someone that I'd like to get to know
Oh I'll meet you half way
That's better than no way
There must be someway to get it together
Ba da da da
And if there's some way
I know that someday we just might work it out forever.

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•REACH OUT AND TOUCH SOMEBODY'S HAND

(As recorded by Diana Ross)

NICHOLAS ASHFORD
VALERIE SIMPSON

Reach out and touch somebody's hand
Make this world a better place if you can
Reach out and touch somebody's hand
Make this world a better place if you can (just try).

Take a little time out of your busy day
To give encouragement to someone who's lost the way (just try)
Or would I be talking to a stone if I asked you to

share a problem that's not your own
We can change things if you start giving
Why don't you.

If you see an old friend on the street and he's down
Remember his shoes could fit your feet (just try)
Try a little kindness and you'll see
It's something that comes very naturally
We can change things if we start giving
Why don't you.

Reach out and touch somebody's hand
Reach out and touch somebody's hand
Make this world a better place if you can.

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•I HEAR YOU KNOCKING

(As recorded by Dave Edmonds)
DAVE BARTHOLOMEW
PEARL KING

You went away and left me long time ago
Now you come back knockin' at my door
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

I begged you not to go but you said goodbye
Now you come back tellin' all those lies
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

I told you way back a long time ago
The day would come when you'd miss me so
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

You better go back to your used to be
Because you're love 's no good to me
I hear you knockin' but you can't come in
I hear you knockin' I know where you've been.

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•SUMMER SAND

(As recorded by Dawn)

IRWIN LEVINE

L. RUSSELL BROWN

Tonight I'm yours and you are mine now
But is it love or just summer time now
The time is right come hold me tight
Let's grab onto the love that we can borrow
And let's not hang each other upwith words that we'll forget about tomorrow
Cause the things we write in the summer sand
The I love you's and the future plans
Disappear slipright throughyour hand
Like this warm soft bed of summer sand

You got someone and so do I now
Our hearts are locked in so why should we lie now
Bathe with me in harmony
Let's sing our summer song and sing it sweetly
For we can't stop the autumn wind
That blows away the summer sand completely
Yes the things we write in the summer sand
The I love you's and the future plans
Disappear slip right through your hand
Like this warm soft bed of summer sand
Warm soft bed of summer sand
Like this warm soft bed of summer sand.

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•EVERYTHING IS BEAUTIFUL

(As recorded by RayStevens/Barnaby)
R. STEVENS

Jesus loves the little children
All little children of the world
Red and yellow, black and white
They are precious in his sight
Jesus loves the little children of the world.

Everything is beautiful in its own way
Like a starry summer night
Or a snow covered winter's day
And everybody's beautiful in their own way
And under God's heaven
The world's gonna find a way.

There is none so blind as he who will not see
We must not close our minds
We must let our thoughts be free
For every hour that passes by
You know the world gets a little bit older
It's time to realize that beauty lies in the eyes of the beholder.

Everything is beautiful in its own way
Like a starry summer night
Or a snow covered winter's day
Sing it children
Everybody's beautiful in their own way
Under God's heaven the world's gonna find a way.

We shouldn't care about the length of his hair
Or the color of his skin
Don't worry about what shows from without
But the love that lives within
We're gonna get it all together now
Everything's gonna work out fine
Just take a little time to look on the good side my friend
And straighten it out in your mind
Everything is beautiful
(Repeat chorus).

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•SNOWBIRD

(As recorded by Ann Murray)
GENE MACLELLAN
Beneath this snowy mantle cold and clean
The unborn grass lies waiting for it's coat to turn to green
The snowbird sings the song he always sings
That speaks to me of flowers that will bloom again in spring
Anything that it would tell me that's the thing that I would do
But now I feel such emptiness within for the thing I want the most in life is the thing that I can't win.
Spread your tiny wings and fly away
And take the snow back with you where it came from on that day
The one I love forever is untrue
And if I could you know that I would fly away with you

The breeze along the river seems to say
That you'll only break my heart again should I decide to stay
So little snowbird take me with you when you go to that land of gentle breezes where the peaceful waters flow.
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•WHO GETS THE GUY

(As recorded by Dionne Warwick)
HAL DAVID
BURT BACHARACH
Who gets the guy at the end of the show
I'd like to know
People say you have found another
Is it true what they say?
When the picture's over will it be all over
Tell me who gets the guy in that last sweet caress
Don't make me guess loving you has become my whole life
I can't live without you
When it's time to walk out are you gonna walk out?
And that's why I just keep listening to the music to see if it's happy or sad
Because if it's happy that's how I'll be and if it's sad well that's too bad for me.

Tell me who gets the guy at the end of the show?
I'd like to know can't you see
Just how much I need you
It just has to be me
Tell me that the ending is a happy ending for me
And that I get the guy.
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•WHAT'S GOING ON

(As recorded by Marvin Gaye)
AL CLEVELAND
MARVIN GAYE
RENAULDO BENSON
Mother, mother there's too many of you
Cryin' brother, brother, brother
There's far too many of you dyin'
You know we've got to find a way
To bring some lovin' here to stay
Yeah father, father we don't need to escalate
You see war is not the answer
For only love can conquer hate
You know we've got to find a way
To bring some lovin' here today
Oh picket lines and picket signs
Don't punish me with brutality
Talk to me so you can see
Oh what's going on
What's going on, yeah what's going on
Oh what's going on, ah.

Brother what's happening
How ya' doing
What's happening man
Hey man what's your name
My man say everything is everything
Got to go all the way brother
Yeah baby what's your name
Father, father everybody thinks we're wrong
Oh but who are they to judge us
Simply because our hair is long
Oh you know that we've got to find a way
Bring some understanding here today

Oh, oh, oh picket lines and picket signs don't punish me with brutality
Come on talk to me so you can see
What's going on, yeah what's going on
Tell me what's going on
I tell you what's going on oh
Right on hey what's happening
Say daddy what's happening
Just groovin' you know
Groove on hee hee hee
I feel like summertime
Right on, brother yeah
Can we take it home that's right little brother that's right
Let's go all the way
Get the football that's cool
Ah ha ha ha let's cool off, let's cool off again
Get it let's go baby.
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•GET UP I FEEL LIKE BEING A SEX MACHINE

(As recorded by James Brown)
JAMES BROWN
Get up get on up get up get on up
Stay on the scene get on up
Like a sex machine
Get on up, get up
Shake your arm then use your form
Stay on the scene like a sex machine
You gotta have the feeling
Sure as you're born
Get it together
Right on right on get up.

I said the feeling you got to get
Give me the fever in a cold sweat

The way I like it is the way it is
I got mine and don't worry about his.
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•YOU'RE ALL I NEED TO GET BY

(As recorded by Aretha Franklin/ Atlantic)
ASHFORD
SIMPSON
You're all I need to get by
Like sweet morning dew
I took one look at you
And it was plain to see you were my destiny
With arms opened wide
I threw away my pride
I'll sacrifice for you
Dedicate my life to you
I'll go where you live
Always there in time of need
And when I lose my wind
You'll be there to push me up the hill
There's no, no looking back for us
We got love sure enough that's enough
You're all, you're all I need to get by
Like an eagle protects his nest
For you I'll do my best
Stand by you like a tree
And dare anybody to tramp on me
Darling in you I found
Strength when I was so down
Don't know what's in store
But together we can open any door
Just to do what's good for you
And inspire you a little higher
I know you can make a man out of a soul that didn't have a goal
Cause we, we got the right foundation
And real love and determination
You're all, you're all I want don't you know I do
All, all the joys under the sun wrapped up in to one
You're all I need, you're all I need
You're all I need, oh, to get by.
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•LOVE HER MADLY

(As recorded by the Doors)
R. KRIEGER
THE DOORS

Don't you love her madly?
Don't you need her badly?
Don't you love her ways?
Tell me what you say?
Don't you love her madly?
Want to be her daddy?
Don't you love her face?
Don't you love her as she's walking out the door?
Like she did one thousand times before
Don't you love her ways?
Tell me what you say
Don't you love her as she's walking out the door?

All your love, all your love, all your love, all your love all your love is gone
So sing a lonely song of a deep blue dream
Seven horses seem to be on the mark
Oh don't you love her
Don't you love her as she's walking out the door
Don't you love her madly?
Don't you love her madly?

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•YOU'VE GOT A FRIEND

(As recorded by Roberta Flack & Donny Hathaway)
CAROLE KING

When you're down and troubled and you need some love and care
And nothin' nothin' is goin' right
Close your eyes and think of me
And soon I will be there
To brighten up even your darkest night.

You just call out my name and you know wherever I am I'll come runnin' to see you again
Winter spring summer or fall
All you got to do is call and I'll be there
You've got a friend
Ain't it good to know that you've got a friend
When people can be so cold
They'll hurt you, desert you and take your soul if you let them
Don't you let them you just call
You've got a friend.

If the sky above you grows dark and full of clouds
And that ol' north wind begins to blow
Keep your head together and call my name out loud
Soon you'll hear me knockin' at your door.

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•I JUST CAN'T HELP BELIEVING

(As recorded by B. J. Thomas/ Scepter)
CYNTHIA WEIL
BARRY MANN

I just can't help believing when she smiles up soft and gentle with a trace of misty morning
And a promise of tomorrow in her eyes
And I just can't help believing when she's lying close beside me
And my heart beats with the rhythm of her sighs
This time the girl is gonna stay
This time the girl is gonna stay for more than just a day.

I just can't help believing when she slips her hand in my hand
And it feels so small and helpless that my fingers fold around it like a glove
And I just can't help believing when she's whispering her magic and her tears are shining
Honey sweet with love
This time the girl is gonna stay
This time the girl is gonna stay for more than just a day.

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•I'LL BE THERE

(As recorded by The Jackson 5/ Motown)
BOB WEST
HAL DAVIS
WILLIE HUTCH
BARRY GORDY, JR.
You and I must make a pact
We must bring salvation back
Where there's love I'll be there
I'll reach out my hand to you
I'll have faith in all you do
Just call my name and I'll be there.

I'll be there to comfort you
Build my world of dreams around you
I'm so glad that I found you
I'll be there with a love that's strong
I'll be your strength
I'll keep holding on
If you can't ever find someone new
I know he'd better be good to you
Cause if he doesn't I'll be there
I'll be there, I'll be there
Just call my name
I'll be there.

Let me fill your heart with joy and laughter
Togetherness girl is all I'm after
Whenever you need me I'll be there
I'll be there to protect you with unselfish love
That respects you just call my name
And I'll be there.

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•I CRIED

(As recorded by James Brown)
JAMES BROWN
BOBBY BYRD

I cried, I cried my heart full of misery
I cried and now it's your turn to cry for me
So many things gone by so many days gone by
Oh all, all I ever do is cry.

You keep me, you keep me in pain
But I cry for you I'll never, I'll never love again
I cried over you, I cried over you
You know that I've always,
I've always been true.

Now listen – turn the record player down real low
So listen you know that I, that I'm only human
So how, if you see him, I want you to tell him
Don't make me over, cause any day now.

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•COULD I FORGET YOU

(As recorded by Tyrone Davis)

FLOYD SMITH
LEON GRAHAM
RAYMOND HALEY

I guess this is the end of the line
Girl my mind is completely made up
Only a fool would stay knowing one day he might get hurt
Even when things for me started looking bad
Girl I held my head up high
And then I asked myself, and then I asked myself
Could I forget you if I try

Or would I be loving you till the day I die.

Seems like only yesterday you said you loved me
And girl you went and did it over and over again
But deep inside I knew that I would want your sweet loving in the end
I put all my pride deep in my pocket
I know I got to hold my head up high
And then I asked myself, and then I asked myself
Could I forget you if I really try
Or will I be loving you till the day I die.

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•KEEP THE CUSTOMER SATISFIED

PAUL SIMON

Gee but it's great to be back home,
Home is where I want to be.
I've been on the road so long my friend,
And if you came along
I know you couldn't disagree
It's the same old story
Everywhere I go,
I get slandered,
Libeled,
I hear words I never heard
In the Bible.
And I'm one step ahead of the shoe shine,
Two steps away from the county line,
Just trying to keep my customers satisfied,
Satisfied.

Deputy Sheriff said to me
Tell me what you come here for, boy
You better get your bags and flee.
You're in trouble boy,
And now you're heading into more.
It's the same old story
Everywhere I go,
I get slandered,
Libeled,
I hear words I never heard
In the Bible.

And I'm one step ahead of the shoe shine,
Two steps away from the county line,
Just trying to keep my customers satisfied,
Satisfied.

It's the same old story
Everywhere I go,
I get slandered,
Libeled,
I hear words I never heard
In the Bible.
And I'm so tired,
I'm oh so tired,
But I'm trying to keep my customers satisfied,
Satisfied.

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•ONLY BELIEVE

(As recorded by Elvis Presley)
PAUL RADER

Fear not little flock
From the cross to the throne
From death to life
He went for His own
All power on earth
All power above is given to Him
For the flock of His love
Only believe, only believe, all things are possible
Only believe, only believe, only believe
All things are possible, only believe.

Fear not little flock
He goeth ahead
Your shepard he lets go
The past must thread
The water Marah He'll sweeten for thee
He drank all the bottles in Gethsemane
Fear not little flock
Whatever your lot
He enters all rooms
"The doors being shut"
He never forsakes, He never is gone
So count on His presence in darkness and dawn.

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•BRING THE BOYS HOME

(As recorded by Freda Payne)

ANGELO BOND
GREG PERRY
GENERAL JOHNSON

Fathers are pleading
Lovers are all alone
Mothers are praying
Bring their sons back home.

You marched them away on ships and planes
To a senseless war
Facing death in vain.

Bring the boys home
Bring 'em back alive
Bring the boys home
Bring 'em back alive
Bring the boys home
Bring 'em back alive
Bring the boys home
Bring 'em back alive.

(Why don't you)
Turn the ships around
(Everybody ought to)
Lay your weapons down
Can't you see 'em marching 'cross the sky
All the soldiers that have died.

Trying to get home
Trying to get home
They're trying to get home.

Cease all fire on the battlefields
Enough men have already been wounded and killed

Bring the boys home
Bring 'em back alive
Bring the boys home
Bring 'em back alive
Bring the boys home
Bring 'em back alive
Bring the boys home
Bring 'em back alive

(Why don't you)
Turn the ships around
Everybody ought to)
Lay your weapons down

Bring the boys home
Bring 'em back alive
Bring the boys home
Bring 'em back alive

What they doing over there now
When we need 'em over here now
What they doing over there now
When we need 'em over here now
Bring 'em home, bring 'em home.

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•LOOKIN' OUT MY BACK DOOR

(As recorded by Creedence Clearwater Revival/Fantasy)
JOHN C. FOGERTY

Just got home from Illinois
Locked the front door, oh boy!
Got to sit down take a rest on the porch
Imagination sets in pretty soon I'm singing
Doo doo doo
Lookin' out my back door.

There's a giant doing cartwheels
A statue wearing high heels
Look at all the happy creatures dancing on the lawn
A Dinosaur Victrola listening to Buck Owens
Doo doo doo lookin' out my back door.

Tambourines and elephants are playing in the band
Won't you take a ride on the flying spoon?
A Wonderous Apparition provided by magician
Doo doo doo lookin' out my back door
(Repeat)

Bother me tomorrow today I'll buy no sorrows
Doo doo doo lookin' out my back door
Forward troubled Illinois
Lock the front door, oh boy!
Look at all the happy creatures dancin' on the lawn
(Repeat)
Doo doo doo lookin' out my back door.

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•ROSE GARDEN

JOE SOUTH

I beg your pardon I never promised you a rose garden
Along with the sunshine there's got to be a little rain sometimes
When you take you got to give
So live and let live
Or let go no no no.

I beg your pardon I never promised you a rose garden
I can't promise you things like big diamond rings
But you don't find roses growing in fields of clover

So girl think it over
So smile for a while and let's be jolly
Love shouldn't be melancholy
Come on and share the good times while we can

If sweet talkin' you would make it come true
I'd give you the world right now on a silver platter
But it doesn't really matter

I could sing a tune and promise you the moon
But if that's what it takes to hold you I'd rather let go

But there's one thing you ought to know

Look before you leap still water runs deep
And it won't always be there
Someone to put out girl I know what I'm talking about.

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•RAINY DAYS AND MONDAYS

(As recorded by The Carpenters)
PAUL WILLIAMS
ROGER NICHOLS

Talkin' to myself and feelin' old
Sometimes I'd like to quit
Nothin' ever seems to fit
Hangin' around nothin' to do but frown
Rainy days and Mondays always get me down.

Funny but it seems I always wind up here with you
Nice to know somebody loves me
Funny but it seems that it's the only thing to do
Run and find the one who loves me
What I feel has come and gone before
No need to talk it out
We know what it's all about.

What I've got they used to call the blues
Nothing is really wrong
Feelin' like I don't belong
Walking around some kind of lonely clown
Rainy days and Mondays always get me down.

Funny but it seems I always wind up here with you
Nice to know somebody loves me
Funny but it seems that it's the only thing to do
Run and find the one who loves you
What I feel has come and gone before
No need to talk it out
We know wat it's all about
Hanging around nothing to do but frown
Rainy days and Mondays always get me down.

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•WILD HORSES

(As recorded by the Rolling Stones)

MICK JAGGER
KEITH RICHARD

Childhood living is easy to do
The things you wanted I bought them for you
Graceless lady you know who I am
You know I can't let you slide through my hands.

Wild horses couldn't drag me away
Wild, wild horses couldn't drag me away.

I watched you suffer a dull aching pain
Now you've decided to show me the same
No sweeping exit or offstage lines
Could make me feel bitter or treat you unkind.

Wild horses couldn't drag me away
Wild, wild horses couldn't drag me away.

I know I've dreamed you a sin and a lie
I have my freedom but I don't have much time
Faith has been broken tears must be cried
Let's do some living after we die.

Wild horses couldn't drag me away
Wild, wild horses we'll ride them some day
Wild horses couldn't drag me away
Wild, wild horses we'll ride them some day.

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•LIAR

(As recorded by Three Dog Night/

RUSS BALLARD

I won't ever leave while you want me to stay
Nothing you could do that would turn me away
Hanging on every word
Believing the things I heard
Being a fool.

You've taken my life so take my soul
That's what you said and I believed it all
I want to be with you as long as you want me to
I won't move away

Ain't that what you said?
Ain't that what you said?
Ain't that what you said?
Liar! Liar! Liar!

I see no night
May I see no day
If I ever leave while you want me to stay
You can believe in me
I won't be leaving
I won't let you go.

Ain't that what you said?
Ain't that what you said?
Ain't that what you said?
Liar! Liar! Liar!

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•IT'S TOO LATE

(As recorded by Carole King)
TONI STERN
CAROLE KING

Stayed in bed all mornin' just
to pass the time
There's somethin' wrong here
There can be no denyin'
One of us is changin' or maybe we've
just stopped tryin'
And it's too late, baby now, it's too
late
Though we really did try to make it
Somethin' inside has died and I
can't hide
And I just can't fake it.

It used to be so easy living here
with you
You were light and breezy and I
knew just what to do
Now you look so unhappy and I
feel like a fool
And it's too late, baby now, it's
too late
Though we really did try to make it
Somethin' inside has died and I
can't hide
And I just can't fake it.

There'll be good times again for
me and you
But we just can't stay together
Don't you feel it too?
Still I'm glad for what we had and
how I once loved you
And it's too late baby, now it's too
late
Though we really did try to make it
Somethin' inside has died and I
can't hide
And I just can't fake it
It's too late baby
It's too late now darlin' it's too late.

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•SHE'S NOT JUST ANOTHER WOMAN

(As recorded by 8th Day)
R. DUNBAR
C. WILSON

She's not just another woman
She's not no no
She's not just another woman
She's not no no
She's given me a new born birth
I found sweetness on this bitter earth
She knows the things to say
To help my troubles away
And when the words she say won't
do

She'll try a kiss or two
And if her kisses fail to move me
She'll take a little time to soothe me
She's mine mine mine
She knows how to console me
She's mine mine mine
She knows how to control me
I don't want nobody talking 'bout
my baby
Nobody talking 'bout my baby

I never thought I'd find another
Who gave me more love than my
own mother
She's not just another woman
She's not no no
She's not just another woman
She's not no no.

She taught me the meaning of
giving
She brought me back from the
dead to the living
From a one room dirty shack
She washed the clothes on my back
She's got electrifying lovin'
As warm as a mother's oven

Don't know where she gets the
power
Her lovin' gets strong by the hour
She's mine mine mine
She knows how to console me
She's mine mine mine
She knows how to control me

Listen she's not just another woman
She's not no no
She's not just another woman
She's not no no
She's given me a new born birth
I found sweetness on this bitter
earth

She's been just as close as a sister
or a brother
She's done things for me I couldn't
ask of my own father
I believe her love would stretch from
one end of this earth to the other
Let me tell you she's not just
another woman.

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•I FEEL THE EARTH MOVE

(As recorded by Carole King)
CAROLE KING

I feel the earth move under my feet
I feel the sky tumbling down
I feel my heart start to tremblin'
whenever you're around
Oh baby when I see your face
Mellow as the month of May
Oh darling I can't stand it when
you look at me that way
I feel the earth move under my feet
I feel the sky tumblin' down
I feel my heart start to tremblin'
whenever you're around.

Oh darling when I'm near you
and you tenderly call my name
I know that my emotions are
something I just can't tame
I just got to have you baby
Ah ah yes
I feel the earth move under my
feet
I feel the sky tumblin' down,
tumblin' down
I just lose control down to my
very soul
I get hot and cold all over,
all over.

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•IF NOT FOR YOU

(As recorded by Olivia Newton)
BOB DYLAN

If not for you babe, I couldn't find
the door
Couldn't even see the floor
I'd be sad and blue if not for you.

If not for you babe I'd lay awake
all night
Wait for the mornin' light to shine
in through
But it would not be new
If not for you.

If not for you my sky would fall
Rain would gather too
Without your love I'd be no where
at all
I'd be lost if not for you
And you know it's true if not for
you
My sky would fall
Rain would gather too
Without your love I'd be
nowhere at all
Oh what would I do if not for you.

If not for you winter would have
no spring
Couldn't hear the robbin sing
I just wouldn't have a clue
Anyway it wouldn't ring true
If not for you.

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•YOU NEED LOVE LIKE I DO (Don't You)

(As recorded by Gladys Knight & The Pips/Soul)
NORMAN WHITFIELD
BARRETT STRONG

Well, well, well, well
Seems like it was only yesterday
When my mama told me don't fall in love with the first guy that comes your way
He was handsome and nice
But I took her advice and passed him by
Years have passed and don't look like love's gonna give me a second try
Boy the look on your face tells me you understand
Could it be your lovelife's like mine
Needs a helping hand well, well
You need love like I do (don't you).

Boy I can tell by the way you look when I'm looking at you
I know it ain't fit and proper for a girl to talk this way
But I can't cope with this loneliness not one more doggone day
Everyday has been an uphill climb
Keeping my hopes a-float
Judging from your silence boy you must be in the same boat
Ain't it true now
You need love like I do (don't you)
Boy I can tell by the way you look when I'm looking at you
Well, well, well you need love like I do (don't you).

Boy it seems like I'm looking in the mirror when I'm looking at you
I can't begin to tell the many nights I sit home lonely
Come on and tell me boy has it ever happened to you
Boy I'm gonna tell you something and believe me it ain't no joke
My lovelife is just like a sinking boat
I can understand a person being without money
But there sho' ain't no reason for a person to be without love
Listen to me now I'm a girl and you're a guy
So come on let's give love a try
Tell me lil' boy you need love like I do (don't you)
I can tell by the way you look when I'm looking at you
Boy finding true love is a dream that everyone wants to come true
Boy can't you see it's up to us to make this dream come true oh.

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•GYPSY WOMAN

(As recorded by Brian Hyland)

CURTIS MAYFIELD

From nowhere through a caravan
Around a campfire light
A lovely woman in motion with hair as dark as night
Her eyes were like that of a cat in the dark
They hypnotized me with love, a gypsy woman she was a gypsy woman
She danced around and round to a melody
From the fire her face was all aglow
As she tempted me
Oh how I'd love to hold her near
And forever whisper in her ear
I love you gypsy woman, I love you gypsy woman.

All through the caravan she was dancing with all the men
Waiting for the rising sun
Everyone was having fun
I hate to see the lady go
Knowing that she'll never know
That I love her, she was a gypsy woman, she was a gypsy woman.

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•YOU GOTTA HAVE LOVE IN YOUR HEART

(As recorded by the Supremes & 4 Tops)
NICK RESSES
DINO FEKARIS

You gotta have love in your heart
You gotta have a song on your lips
You gotta let the freedom roll
Then you'll feel good, yes you will.

I look out my window and what do I see
I see a world that's full of confusion and I know just what it needs
It needs to have a little love in its heart
It needs to have a little love in its heart
It's gotta have a song it can sing
It's gotta let the freedom roll
Then you'll feel good, yes you will.

I look in my mirror and what do I see
I see a man who's lost and he's wondering and I know just what he needs
He needs to have a little love in his heart
Gotta have a song on his lips
He's gotta let the freedom roll
Then he'll feel good, yes he will.

Tell 'em you wanna feel good (yes I do)
Oh you should feel good (yes I do)
You gotta feel good oh yeah (yes I do).

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•HAVE YOU EVER SEEN THE RAIN?

(As recorded by Creedence Clearwater Revival/Fantasy)
J. C. FOGERTY

Someone told me long ago
There's a calm before the storm
I know
And it's been comin' for some time.

(Chorus)
I want to know
Have you ever seen the rain
I want to know
Have you ever seen the rain
Comin' down a sunny day?

When it's over, so they say
It'll rain a sunny day
I know
Shinin' down like water.

Yesterday and days before
Sun is cold and rain is hard
I know
Been that way for all my time.

'Til forever on it goes
Through the circle, fast and slow
I know
And it can't stop, I wonder.

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•RIDERS ON THE STORM

(As recorded by The Doors)

J. MORRISON
Riders on the storm
Riders on the storm
Into this house we're born
Into this world we're thrown
Like a dog without a bone
An actor out on loan
Riders on the storm.

There's a killer on the road
His brain is squirming like a toad
Take a long holiday
Let your children play
If you give this man a ride
Sweet family will die
There's a killer on the road.

Girl you gotta love your man
Girl you gotta love your man
Take him by the hand
Make him understand
The world on you depends
Our life will never end
Girl you gotta love your man.

Riders on the storm
Riders on the storm
Into this house we're born
Into this world we're thrown
Like a dog without a bone
An actor out on loan
Riders on the storm.

Riders on the storm
Riders on the storm
Riders on the storm
Riders on the storm.

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RECORD SURVEY OF THE YEAR

Sorry about that, hard, heavy, progressive rock fans but the biggest chart success of 1971 so far – according to Billboard's authoritative singles chart – is the *Partridge Family!*

Things get better, though, when you take a look at the album side of the year. *Chicago* sit firmly on top of the chart of charts, a compilation of the first six months' LP chart, and their victory is based on three albums released. Next comes the Liberace of the rock scene, *Elton John,* who although he seemed to have some kind of album out every other week, gets his silver medal based on three albums like Chicago.

The *Grand Funk Railroad* are third in the chart of charts. They got there via four albums.

How does this year stack up against what happened in 1970? When 1970 finished the survey that Billboard put out showed that *Creedence Clearwater Revival* were the top album chart group of the year by a big margin and six albums. At the halfway point this year they have dropped down to No. 6, the returns being based on four albums. Maybe their tour, the first time out live before an audience in the new trio format, will help boost their chart position, if not their sales position.

Incidentally Chicago were at No. 6 at the end of last year, so their's is a real success story.

Three Dog Night were at No. 3 at the end of 1970 – currently mid way through the year sees them at No. 4 both in the album and the singles charts. They have though the consolation of recording the years biggest single success in terms of sales figures – "Joy To The World" which has clocked up an amazing three and a half million in sales, which shows you what you can do with the right bullfrog!

Grand Funk Railroad last year were at No. 5 (which shows, incidentally the difference between chart figures and sales figures. Both GFR and, say, *George Harrison* are among the strongest actual record sellers, yet this isn't really reflected in the chart action). *Led Zeppelin* last year were at No. 6 – this year the hardest of the hard rockers is nowhere.

Decline?

Not really. Just a question of albums released.

The British wave, so far as the charts are concerned, has seriously diminished. Once dominating the charts this year there is only Elton John at No. 2 and *Black Sabbath* at No. 12 (with only two albums out though).

But there is another side to this. Frank Barsalona who is president of Premier Talent Associates, a company heavily involved in booking British talent into America, says the reason why British groups don't show up in chart surveys so well is because they, generally speaking, don't put out so much product. The *Rolling Stones,* for instance, make do on one album a year – so do the Zeppelin. Or they make a couple of tours a year in America and bring out an album to coincide with the visits.

But, says Barsalona, the demand and audience for British groups (the *Who, Traffic, Emerson Lake and Palmer, Sabbath,* etc.) shows no sign of diminishing.)

Back to the chart survey for this midyear. The solo artists has Elton John as its top representative and then comes *James Taylor* (No. 7 with four albums) and *Elvis Presley* (No. 8 with six albums – Elvis has put out a lot of material this year). *Buddy Miles* shows up well at No. 15 with four albums, *Sly* is at No. 17, *Bloodrock* 18 (with only two albums) and *Steppenwolf* (19) and *Crosby Stills Nash and Young* (20) round out the survey. □

JAMES TAYLOR

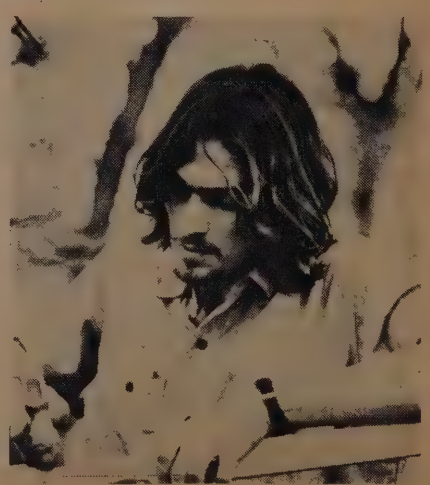
(continued from 25)

microphones, and confusion that need watching over and direction. And when a musician like James is in the studio singing and playing his soulful sound, there *has* to be somebody like Peter in the control room making sure that that sound is getting recorded just right onto the tape.

Of course, no one can say that Peter Asher is James Taylor. I think that is what has started people off saying that producers and managers and the like are bad - because so many bad producers and managers take credit for the talent of their artists. But when a highly talented musician and highly experienced recording expert like Asher goes into the studio with a James Taylor you can't really say that James is doing it all and Peter is just an unnecessary part of the decorations either.

In fact, Peter Asher has proven by his production of James Taylor's records that he's done just what he said he was going to set out to do: "to be as closely involved with his career as could be and to help him in every way possible" and Peter certainly has kept to his original belief that it is "the songs and James' voice and his guitar that "are" so fine and " that "nothing else is as important as that". If you still disagree, just listen to the "Sweet Baby James" album, it'll convince you that producers like Peter Asher are nice to have around, just as nice, in fact, as having talented musicians like James Taylor for Peter, after all, has brought James into the spotlight for all of us to enjoy and listen to.

□Richard Robinson.



New York In Everything I Write, Says NEIL DIAMOND

Neil Diamond says the happiest day in his life was when he first heard his first record played on the radio. He should still be happy – in February this year there were five Neil Diamond albums on the LP chart, which is a feat only previously accomplished by the Beatles during the heyday of Beatlemania.

Yet Neil's official biography put out by UNI Records says: "My father was a hippy in his head. He never made much money...just paid the bills. But he was happy and I haven't discovered that yet."

It is very unusual in the music world for a person to be as apparently introvert as Neil Diamond and for an ex-salesman, door to door, of vitamin pills.

We were talking about what was the most important step in his career (Either philosophically or facetiously he said: "My birth was certainly the most vital point in my life.")

Then he added: "Musically I don't think there was ever a definite changing point – no one day when I started to write songs more seriously. It was a gradual maturing process which came with my own development. I always want my songs to reflect where I'm going. I've tried to do this since I first started writing at the age of 15."

Neil Diamond is very conscious of his Brooklyn (Coney Island section) upbringing. He sums up his early life to you in one sentence: "New York, lower middle class, started working at nine years of age, that's about it.

"The fact that I'm from New York is reflected in everything I write. All my songs have the tensions, the loves and

NEIL DIAMOND – apart from his album successes, he was named the 1971 best male singer by the National Association of Record Merchandisers.

the hates, and the nostalgia, created by a big city.

"It's inborn.

"The first song I wrote when I changed record companies from Bang to UNI was 'Brooklyn Roads' which ties in with what I said.

"Of all the songs I've written I think my personal favorite is 'Holy Holy'. It has the most magic – a pure love song, just a portrayal of love between a man and a woman."

When asked who he admired most in all the world, Neil looked pensive, smiled and replied: "I don't know because I expect the people I admire most would be people who I don't hear about, those who do good things quietly."

I asked him: "Like the doctors and people at Phoenix House?" Phoenix House is a Drug Rehabilitation Center in New York and in which Neil shows a great deal of interest. Occasionally he contributes the proceeds of one of his concerts towards work being done there. He goes and chats to the kids there as well.

Said Neil: "Yeah, those people are doing really good things and the kids appreciate it in their own way. I'm not a moraliser about drugs but I've seen so many of my friends going down the tube because they've been led on to experimenting with hard drugs. □GILLIAN SAICH

(continued from 10)

experimental and that's progression for us. It is also progression for the Rolling Stones to play good country songs, or give a country song a new twist, or a rock song a new life.

"I would like to get further out in music but you have to do what you do best. It would be no good us trying to do a Soft Machine. I don't like it but I can dig that that is what they do best."

Mick said he would like to work more in clubs following his European tour: "We can experiment more in clubs. We want to be a bit more experimental and in clubs it is easier to know how the group is sounding." ☐Nick Logan

Keith Richards. Rolling Stones. The writer and the other dominant force on the group with Mick Jagger. Mick usually gets all the action from the press but Richards probably has as much influence on the Stones' image, material as anybody.

He can talk too.

This interview took place in the Stones' London office, somewhat before the Jagger interview. The topics discussed ranged widely -- from Brian Jones to a Richards - eye view on the current group scene.

HP: Are you aware of your image as the Bad Boys of Rock? Do you try to change it at all?

KEITH: There was a point when we were very conscious of that bad, bad image that the press gave us. Some of us tried to destroy it by being extra nice to people, while others of us decided: 'If that's the way they want it, that's the way it's going to be.' So what happened was that while some reporter was thinking what a nice guy Charlie is, I was around the corner busting his photographer on the nose. We were going through all those sort of things. We had a lot of trouble adjusting to the image the press gave us at first. But then we realized that it was inevitable. The music papers and the dailies have a tough task - they have to come up with something interesting every week. And they don't have that much to choose from - you know, there's a hundred musicians doing basically the same thing; getting up on stage every night, playing, then getting stoned afterwards. The papers aren't going to be reporting on that, so they have to resort to wild, way out sort of things. So, after a while, we just got used to it, and we laugh at it all now.

HP: How do you feel about your part in turning people on to Black rhythm and blues, the Chicago scene, in helping the "rediscovery of several Black artists?

KEITH: Well it's nice to think we did something for those guys. I was always amazed that people hadn't picked up on them anyway. It was only a matter of exposure and they were obviously going to cop a fairly wide audience. I mean, if people were digging the Stones and the Beatles, they were really going to dig what people like Muddy Waters were laying down because it's basically the same stuff. I still have my daily dose of Chuck Berry.

There was a period when I stopped digging Chuck. Weirdly enough, that period came when we started making our own records, and suddenly we thought, "Christ, we're bigger than that cat ever was" and you go through all those things. You're not really listening to anyone but yourself, and you start doing really bad stuff. It's very dangerous.

What also pleases me is the great amount of other white musicians who've gone into blues since we did. I'm knocked out that there's all these incredible musicians on the scene. But I wish they could stick together as bands. It takes a long time to get a real band together; a really long time, longer than people give credit for.

The public doesn't realize the Beatles were worked from 1956 or '57 right up until '62. They were together all the time and that makes an integrated band. We were working for three years before we made it. As much as I really dig Ginger Baker's drumming and Eric Clapton's guitar, I'd really like to hear them get into a four-cats-group thing, and keep it together for four or five years. It's obvious that they were playing with people they dug on a musician level, but they couldn't get along on a personal level. There was obviously a lack of communication.

HP: What is your opinion on personal harmony within a group -- is it possible for any group to stay together?

KEITH: Well, we had a lot of trouble. That's why I know so much about it. What was so difficult about the situation was that it was so unevenly balanced. It's the same in other groups. It's always one cat who gets uptight with everybody. When you're on tour -- sleeping a maximum of three hours a night -- you haven't got time to look after one cat by humoring him. We don't usually talk about Brian Jones, because that was our scene with him. He had a real touch of it. He just couldn't make it with Mick or myself for any period of time and it was really bad. It was a shame but after a while we got ourselves together, and I think we understood each other better because of it.

But there was a period while we were touring when the whole thing was driving us crazy. Brian definitely wasn't ready for success -- I don't think any of us were really.

We got very tired towards the end of '67 -- a lot of new bands were coming up and the competition was getting tougher and we were completely wiped out from touring, so damn tired, after that, we just laid up for a year doing nothing except recording "Satanic Majesties."

Even that was a gargantuan effort because our heads were still buzzing from the tour scene. It was a strange year -- it took us almost 12 months just to get tired of doing nothing, and on top of that, we had all the incredible things like the busts. Suddenly that whole social scene took over our lives -- we weren't working or even hanging out; we were just appearing in court.

HP: "Honky Tonk Women" has become your most successful number since "Satisfaction," probably the second biggest Rolling Stones number and one of your controversial. How did you come to write this?

KEITH: Last Christmas, Mick and I flew out to Brazil and stayed on a ranch. It was just like Arizona and somehow we got into cowboy songs. I wrote "Honky Tonk Women" then, and it was a sort of Hank Williams tune. Back in London we worked on it -- trying to make it sound funkier with my guitar -- and eventually we got the sound that was the single. It just knocked us out ... we thought, "Wow, that has to be a single." But I never thought it would work the way it did. It was a bit like "Satisfaction" in that it transcended all tastes. Some of our records are more for America, some are more suited to England, but "Honky Tonk Women" was for everywhere.

Actually, you can hear the complete, Hank Williams-like version of the song on the "Let It Bleed" album which got us more into blues than we had for years. There are three blues tunes on it.

HP: Was the reason why Brian Jones left the Stones because he didn't agree with the kind of music you were getting into -- that he wanted to do some deep blues material and you didn't?

KEITH: "I don't think it was that so much. After all, it was Mick and myself who turned Brian onto r and b. Before that, he was into jazz and jazz-blues. He hadn't heard of Jimmy Reed, Slim Harpo or Bo Diddley -- he was interested in T-Bone Walker, that sort of groove. He'd also been in a Dixieland band. It was a pretty mixed up scene

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because Mick and I were heavily into a Chuck Berry thing. We always were, because we thought Chuck had a classic mixture of blues and rock and country.

That's what rock and roll is -- a fusion of blues and a lot of gospel and some white country music. It's all inter-related and it's when people come up with the right kind of mixture that they make it. Chuck Berry did. So have a lot of others, and that's the sort of thing we work on."

HP: Did Brian's death surprise you?
KEITH: I used to tell Brian that he wasn't going to live to see 30. I had a couple of other friends like that who died in their early twenties. And I always knew they weren't meant to get old. Some people seem destined to die young. Brian had done everything he wanted to do for himself -- he'd gotten himself completely out of that world in which he was brought up and hated so intensely. But I don't think it was a death wish thing.

Mick and I had a talk with Brian a few days before he died and he said "Well I feel much better already...Now that I know it's over and I've got something to do ... I've got to get my own thing together and I feel much better." He'd often come tooling up here to our office and want to know how to get hold of a musician and he seemed so into it. We thought it was fantastic that he'd got it together.

"And then we were at a session one night and someone just called up and said, "He's dead." I'll never forget that. But Mick and I looked at each other and we realized that we'd always expected it to happen."

HP: Mick seems to have a life apart from the Stones -- the films he makes and so on. Have you any ambitions like this?
KEITH: Mick feels he needs to do other things. I can't understand it. We often talk about it -- I ask him why the hell does he want to be a film star. But Mick says that I'm a musician and that's a complete thing in itself. He says that because he doesn't play anything, he needs to do other things. So I told him you dance and sing and that's a complete thing too when you do it the way you do it. But he just doesn't agree, he wants to try other things and I guess that's cool.

HP: Can I ask you your opinion on certain groups on the scene today? Creedence Clearwater, for example?
KEITH: I'm into a very weird thing with that band. When I first heard them, I was really knocked out, but I became bored with them very quickly. After a few times, it started to annoy me. They're so basic and simple that maybe it's a little too much."

HP: Blood, Sweat & Tears?
KEITH: I don't really like them .. I don't really like that sort of music but I suppose that's a bit unfair because I haven't heard much by them. It's just not my scene, because I like a really tight band and anyway, I prefer guitars with maybe a keyboard. The only brass that ever knocked me out was in a few soul bands."

HP: Blind Faith?
KEITH: Having the same producer, Jimmy Miller, we're aware of some of the problems he had with Blind Faith. I don't like the Buddy Holly song, "Well All Right," because Buddy's version was 10 times better. It's not worth doing an old song unless you're going to add something to it. I liked Eric's song, "In the Presence of the Lord," and Ginger's "Do What You Like." But I don't think Stevie got himself together. He's an incredible singer and an incredible organist and an incredible guitar player but he never does the things I want to hear him do. I mean, I'm still digging the beat on "I'm a Man" and a few of the other things he did with Spencer Davis. But he's not into that anymore. It's sad."

HP: Led Zeppelin?
KEITH: I played their albums quite a few times, but then the guy's voice started to get on my nerves. I don't know why; maybe he's a little too acrobatic. But Jimmy Page's a great guitar player -- I've known him for years, even before the Yardbirds."

HP: Jethro Tull?
KEITH: We picked up on them quickly. Mick had their first album, and we had the group on the Rock 'n' Roll Circus TV show we taped (it still hasn't come out, but there's still hope). I really liked the band then, but I haven't heard it recently. I hope he doesn't get into a cliche thing with his leg routine. You have to work so goddam hard to make it in America, and it's very easy to end up being a parody of yourself. But Ian Anderson plays a nice flute.

HP: The Band?
KEITH: I saw them at the Dylan gig on the Isle of Wight, and I was disappointed. They were too strict. They've been playing together for a long, long time, and what I couldn't understand was their lack of spontaneity. They sounded note for note like their record. It was like they were playing their records on stage and it was at fairly low volume and very clear. I like some distortion, particularly if something starts happening on stage. But they just didn't seem to come alive by themselves. I think the problem is that they're essentially an accompanying band because when they were backing up Dylan, there were a couple of

times when they did get off. But they were just a little too perfect for me."

HP: Crosby, Stills, Nash & Young?
KEITH: The albums are nice, really pretty. The Hollies went through all that personality thing too, but when it came down to it, the problem was that Graham was the only one getting stoned, and everybody else was real straight Manchester stock. That doesn't help."

HP: The Beatles?
KEITH: Mick has said this before, but it's worth repeating ... although the Beatles drew the biggest crowds of their era on the North American tours, they're primarily a recording group. I think they passed their stage peak even before they were famous.

They were a recording band, while our scene is the concerts and many of our records were roughly made, purposely. Our sort of scene was to have a really good time with the audience. The Beatles were working for seven hours a night in those German clubs ... and that's enough to destroy anybody ... and although we'd been playing for three years before we made it, we were only just getting it together. We still had plenty to do on stage, and I think we still have. But generally, I think we're all a lot happier than we have been in the past. I still spend a lot of time writing. If I've got half an hour, I just sit down and play. I don't sit down with the intention of writing, it is merely to play the guitar. After about half an hour of playing songs I really dig ... old songs by blues people ... I start playing whatever comes into my head and I start writing from the mistakes I make, because I think, "Oh that might sound nice." ☐Ritchie Yorke

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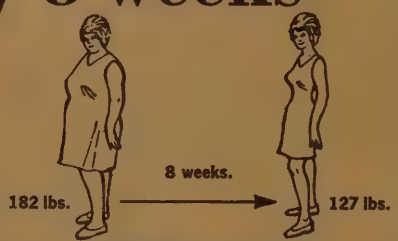

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would like to have in our band and Tony said, 'He's better than any of them.' Finally he tells us it's Jimi. Tony said Jimi had sat in with the Palms band one night and had killed everybody. So we made a date to meet him and hear him. Tony said, 'He's shy.'

"The night we met, Tony went up to the bandstand and asked if Jimi could sit in but the guys in the band didn't want to let him on. So I went up and asked them and they said, 'No, he plays too loud' and so forth and I knew it was jealousy. You know, musicians get jealous sometimes. So I said, 'Look, come out to my house this weekend. I've got amplifiers and the band will come over and we'll have some fun. That was when I bought him the strings. . . ."

In those days the Isleys and the band called Jimi "The Creeper" because he moved so softly.

Ronnie remembers him with fondness: "Jimi was people. He never sat in a corner and cried about his problems or money or anything like that. He met people as people and they took him the same way. He didn't have any hang ups personally. He didn't have any money hang ups either.

"The band was getting 30 dollars a man a night in those days.

"Jimi would come to us once in a while and ask for an extra ten because he wanted to buy strings or clothes -- stage clothes -- or chains. You know, in those days if you wore chains and things you looked really weird. Jimi would wear a chain belt with another chain hanging down and then, when he played, he'd jump around and those chains would go flying. He had long hair then too.

"We wanted to pay Jimi more money to keep him happy but he never asked for it. He wasn't a guy who tried to take advantage, if you know what I mean. When he went out to buy theatrical clothes he'd buy something a little different, like a ruffled shirt or something, because his individuality was coming out. That was cool with us.

"One time we were playing his home town -- we did an awful lot of college work in those days, we were one of the few groups to play colleges in-

stead of theaters – and Jimi ran into an old girl friend. He wanted to stay over and meet us the next day in the next town. We said okay because we thought he knew where the next gig was. He didn't show up the next day and we didn't see him until a week later in New York. His guitar had been stolen.

"Jimi loved his guitars. After a gig, you know, the other musicians would want to go off and drink or get a girl or something. But Jimi would just sit there and play. And he'd jam with anyone – he loved to jam."

What kind of material is on the Isley Brothers - Jimi Hendrix album?

Said Ronnie: "We had made a deal with Atlantic Records to distribute our label, T Neck. I think we were one of the very few groups that had their own label at that time. Jimi walked into the studio to make these sides – he'd never been in one before – and said, 'Oh, is this how you make records?

"We cut one number, 'Testify' on four tracks. The band was on two, Rudy and Kelly were on one and I was on one. The rest of the stuff we cut, though, was on eight tracks. Atlantic had one of the few eight track studios at the time, so for the rest of the material on the album, Jim had his own track.

"We remixed it so Jimi is more up front.

"Jimi was like a painter, you know. It's important to hear what he was doing in the early days as well as what he did later. We wouldn't have put out anything that would embarass him. The stuff he plays on the album is good. Jimi wasn't using any wah wah or fuzz tone equipment when the album was cut in 1964. Jimi gets his effects by rolling the strings over one another and shaking the guitar while he's playing."

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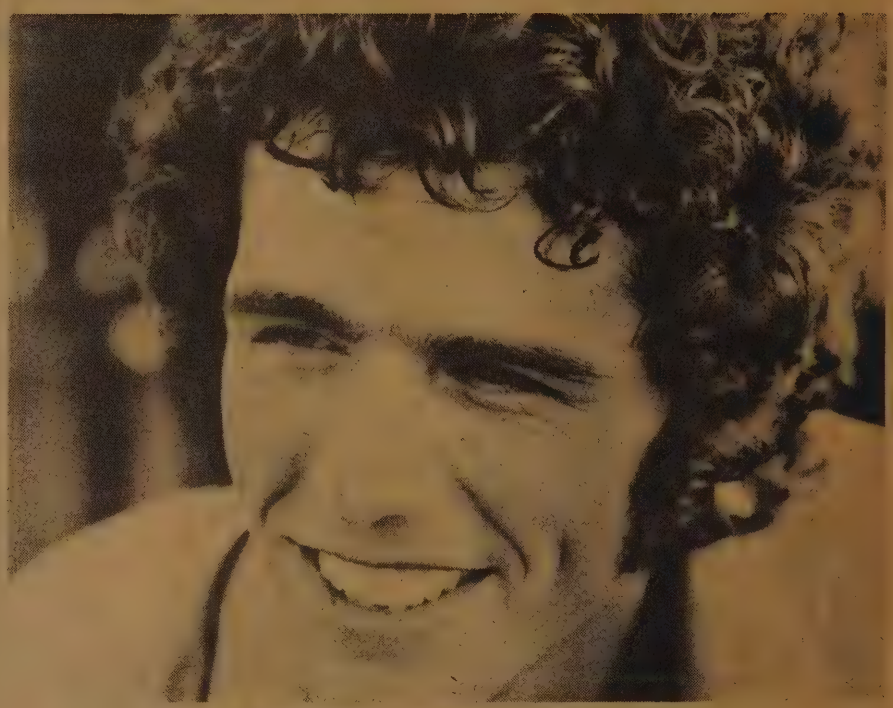
BOBBY BLOOM Keeps Travelling



BOBBY BLOOM -- making it in Montego Bay.

"Montego Bay" for Bobby Bloom meant that he was hurtled into a life of almost constant travelling. As the single went into the charts in various countries, he followed it. Promoting, doing television, live dates, from the West Coast to London, to Hamburg, to New York, to Copenhagen, Berlin, Amsterdam and so on .....

Says Bobby: "The travelling is okay but it's kind of lonely. I travel on my own unless there's some reason for a big entourage of people. Being married wouldn't help, anyway I'm not ready for that kind of responsibility. I even tried to ease the travel schedule by squeezing in four days in Jamaica. I got to Montego Bay, tried to relax. . .and fell sick.

"Right now the music means most to me. I don't have time for much else. I've been working in New York with some guys who usually work round the studios, I got some couches for my apartment and I made some commercials for Salem on television. That's the kind of life.

"I never like to catergorize my music. I wouldn't say I was influenced by anybody. I listen to Sly, the Beach Boys, the Stones, the Beatles, everybody I guess. I'm not aiming myself in any one direction. I believe you have to be awfully careful about that. Writing is still one of my chief interests. I believe that Barbra Streisand is doing 'Brighten Your Flame' from my album and the Bar-Keys have done 'Montego Bay.' As soon as I get some time I think I'd like to find and produce another artist which is something I've done before.

"But right now I simply have to devote all my time and energy and ideas obviously towards my own career. I have to promote Bobby Bloom.□

Alan Smith

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SANTANA
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music first and foremost. If we got drawn into that kind of thing I'm sure our music would be bound to suffer.

"Again, and I'm only speaking for myself, but I feel that most rock magazines are very trite. They always seem to concern themselves with the sillier things. . . .continually striving to make us and others into a band of personalities.

"Really we've nothing much to say . . . .you either dig the music or you don't. On this score, Santana prefer to stand or fall.

"As far as I'm concerned, the initial approach when forming this band was to make music for music's sake. Otherwise I wouldn't be here in the band.

"When Carlos (Santana) originally formed this present band," Gregg continued, with reference to the group's guitar playing mentor, "he really wanted it to work. And it didn't take us long to realize that we each need each other. I suppose that's eventually what made it all work.

"Santana is a total thing, in that we all seem to generate around each other.

"We are aware that within the group each and everyone of us has an individual talent that the others just don't possess. Therefore we listen very closely to each other and try to use all these facets so that we can then make good music together. All we want to do is play something that everyone can understand and accept.

"Actually it's really all down to the power of communication. But before you can ever hope to communicate with an audience, you must be able to communicate with each other. With Santana I feel it's just a question of putting seven heads into one."

When Santana introduced their first album, Carlos Santana stated that their prime motivation was "to make music to make love by – raw and basic." People haven't taken Senor Santana's words literally, but they do get the audience at it, during concerts, seething, gyrating, flailing and quite primitive as they listen to Jose Areas, timbale, Mike Carrabello, conga, David Brown, bass, Mike Shrieve, drums, Gregg Rolie, organ, and Carlos Santana, guitar.

The excitement whipped up and brought confrontations at concerts with law and order. Gregg clarified some of the reports that made lurid headlines during a recent European visit: "People get excited and run up to the stage. They aren't going to do any harm but the police are always very scared of riots when the kids get up on their feet dancing. What they fail to realize is that the kids are going through a lot of changes. Today they are feeling so much more in terms of emotion – they can get into the actual mood of the music."

I asked how much Santana enjoyed festivals?

Replied Gregg: "Festivals are weird, in that they are both good and bad. They are good for people to look at each other and get together and see the different cultures from their own country. When you actually play the sound just drifts out and away so that you don't always get a true sound. But nevertheless they seem to get the right feelings to generate enough energy to have themselves a good time. Playing in the open air doesn't help Santana's tight sound. I play for myself but I realize that outside it's not going to sound true or very good to my ears..... but they'll appreciate it."

Of Santana's standout inclusion, doing "Soul Sacrifice" in the "Woodstock" film, Gregg said: "Oh, it sounded pretty true and I thought it was representative of us as a whole. I mean that's how we looked and sounded at that time."

Gregg told me that Santana had added, earlier this year, a 16 year old guitarist, Neal Schon. "He hasn't played with any bands although he has jammed with Clapton. But don't worry you'll still hear Carlos. He plays like a horn, a drum in fact, anything you can think of. His riffs are different. It's all Carlos." □ROY CARR

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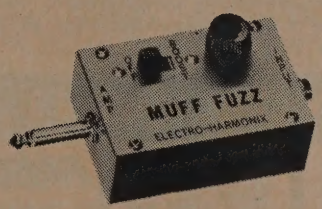

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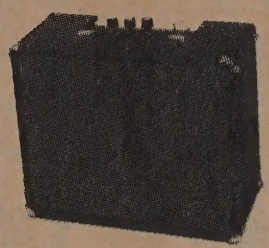

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SEPT, 1970

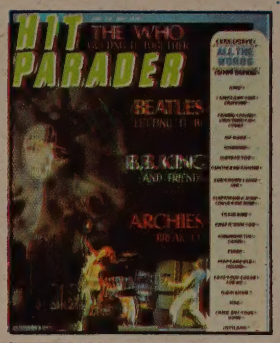
Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros.
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

OCTOBER, 1970

Paul McCartney
Delaney & Bonnie
Miami Sound
Moody Blues
Rock Publications
Sir Douglas Quintet

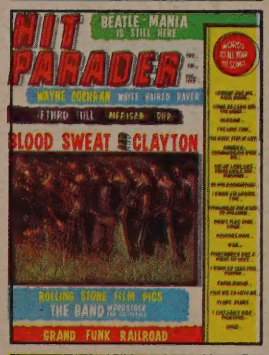
"Ball Of Confusion"
"The Wonder Of You"
"Sugar Sugar"
"Soolaimon"
"Lay Down"
"Come To Me"
"Hitchin' A Ride"



NOVEMBER, 1970

The Who
Beatles
B. B. King
Archies
Canned Heat
John Mayall

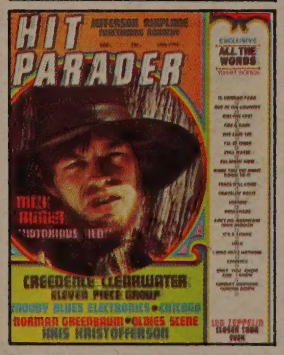
"Close To You"
"War"
"O-o-h Child"
"Pearl"
"Make It With You"
"Sunshine"
"My Marie"



DECEMBER, 1970

Wayne Cochran
Jethro Tull
Blood Sweat & Clayton
The Band
Grand Funk Railroad
Jack Bruce

"Lookin' Out My Back Door"
"Hi - De - Ho"
"I've Lost You"
"I Know I'm Losing You"
"Paper Mache"
"Solitary Man"
"In The Summertime"



JANUARY, 1971

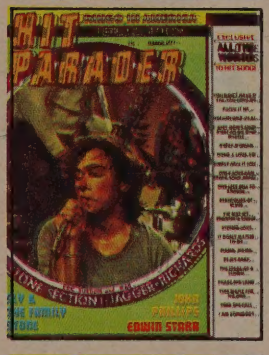
Jefferson Airplane
Mick Jagger
Creedence Clearwater Revival
Chicago
Led Zeppelin
Norman Greenbaum

"El Condor Pasa"
"Out In The Country"
"Fire & Rain"
"I'll Be There"
"Lola"
"Candida"
"Cracklin' Rosie"

FEBRUARY, 1971

Byrds
Aretha Franklin
Melanie
Steppenwolf
Traffic
Linda Ronstadt

"Lucretia Mac Evil"
"See Me, Feel Me"
"It Don't Matter To Me"
"Our House"
"Montego Bay"
"Green - Eyed Lady"
"We've Only Just Begun"



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Heed The Call"

APRIL, 1971

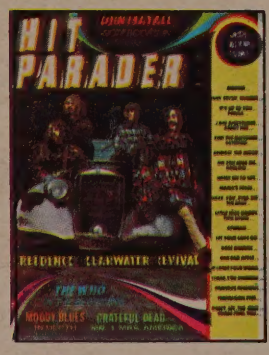
Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"

MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"



JUNE, 1971

Creedence Clearwater
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Ageman"
"Rose Garden"

JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"

AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

"Power To The People"
"Never Can Say Goodbye"
"If"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"

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☐DEC 1970 ☐APR 1971 ☐AUG 1971

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